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ROYAL INSTITUTE

OF

PAINTERS IN WATER COLOURS

A CATALOGUE

OF THE

66TH EXHIBITION

CONTAINING

89 Illustrations by the Artists

PICCADILLY

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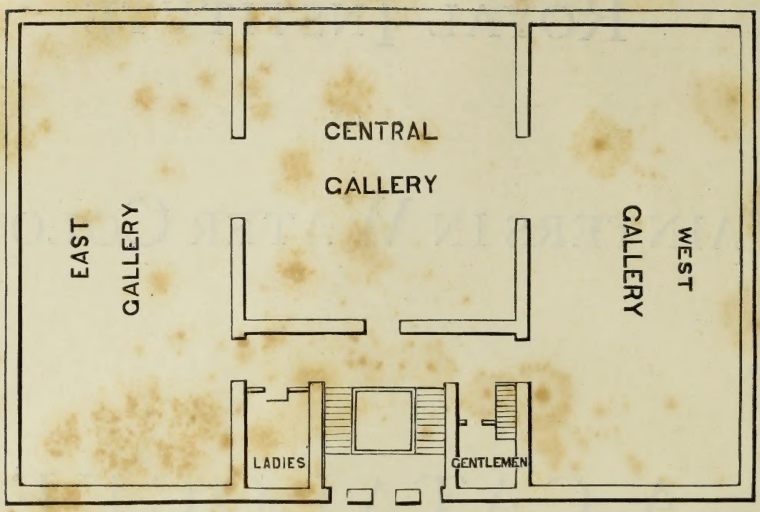
1884



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PREFACE.

THE EXHIBITIONS OF THE ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS have now reached their Sixty-sixth Anniversary.

The last Exhibition was a notable one in their history, from the fact of the opening of the New Galleries in Piccadilly to all workers in Water Colour Art outside their own Membership.

The result of their first open Exhibition proved a complete and unqualified success. Upwards of five hundred works of non-members of the Royal

Institute were exhibited, of which a large proportion were placed in the prominent positions they deserved.

The Members congratulate themselves that, in every succeeding Exhibition, they will be in a position to devote a large portion of the space at their disposal for the Exhibition of non-members' works.

The Free Schools for the education of Students in the Art of Painting in Water Colours are now established, and have been, for some months past, working with a full attendance. The Members of the Royal Institute in turn give their services gratuitously as Masters in the Schools, and the progress of the Students during the past Session has been, for the most part, very satisfactory.

REGULATIONS

FOR

THE ADMISSION OF STUDENTS

TO

THE SCHOOLS

OF

The Royal Institute of Painters in Water Colours.

The Schools of the Royal Institute are intended to provide means of instruction for Students of Water Colour Painting. All instruction in the Institute is gratuitous, the Student providing his own materials.

All applicants for admission to the Schools of the Royal Institute of Painters in Water Colours must give proof of proficiency in drawing.

Applicants are required to produce, as a specimen of ability, not less than two drawings in each department of study they propose to follow.

Prior to the delivery of the specimens referred to, Candidates must obtain from the Institute, through the written request of any member of the Institute, or other artist or person of known respectability, a printed form, the blanks of which must be filled up and delivered with the required specimens at the Institute, on or before the 1st day of September, to be submitted to the first Council held after that date. If approved of, the applicant will be entitled to admission as a probationer, and two months are allowed in which to prepare within the Schools of the Institute a set of drawings.

Further particulars may be obtained on application to the Secretary, at the Galleries, Piccadilly, W.

LIST OF MEMBERS.

APRIL, 1884.

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CURATOR.

ALFRED EVERILL (*Sec. pro tem.*).

HONORARY SOLICITOR.

GEO. L. BRISTOW.

ABBREVIATIONS.

R.A. Royal Academician.
A.R.A. Associate of the Royal Academy.
R.S.A. Royal Scottish Academician.
A.R.S.A. Associate Royal Scottish Academy.
R.H.A. Royal Hibernian Academician.
V.P.R.I. Vice-President of the Royal Institute of Painters in Water Colours.
R.I. Member of the Royal Institute of Painters in Water Colours.
R.W.S. Member of the Royal Society of Painters in Water Colours.
H.R.S.A. Honorary Member of the Royal Scottish Academy.
R.C.A. Royal Cambrian Academician.

CATALOGUE.

1884.

Priced Catalogues are placed in the Galleries.

All Pictures sold or not for sale are marked with a Red Star.

The prices of unsold Pictures, not mentioned in the priced Catalogue, may be obtained of the Curator in the West Gallery.

As the most effectual means of preventing future mistakes or misunderstanding, all PURCHASERS *are respectfully requested to sign their name in a Book provided for the purpose in the hands of the Curator.*

Twenty-five per cent. is required to be paid upon all Works directed to be marked sold.

Cheques to be made payable to the order of the Treasurer, and crossed "Ransom, Bouverie and Co."

The Copyright of all works in the Gallery is reserved to the respective Artists unless special arrangement to the contrary be made.

WEST GALLERY.

1. VENICE: FRUIT STEAMER DISCHARGING CARGO. *John Evans.*

2. THE BRAVE OLD OAK: CHARNWOOD FOREST. *Thos. Groves.*

"There's fear in his frown when the sun goes down,
And the fire in the west fades out,
And he sheweth his might on a wild midnight,
When the storms through his branches shout."

3. MY COUSIN. *Louise Jopling.*

4. GLEANERS. *Lionel P. Smythe,* R.I.

5. A VILLAGE BY THE SEA. *John Mogford,* R.I.

6. INDUSTRY. *Wm. Knight Keeling,* R.I.

7. LANCASTER IN 1851. *John A. Houston, R.S.A.,* R.I.

8. MY LADY'S GARDEN. *George S. Elgood,* R.I.

9. GATHERING CLOUDS. *Thos. Huson*, R.I.

10. SPRINGTIME. *Rosalie M. Watson.*

11. THE LINGERING MISTS OF MORNING. *Thos. Huson*, R.I.

12. THE JUDGMENT OF PARIS. *John Absolon*, R.I.
(See Illustration.)

13. ENTRANCE TO THE CHAPEL OF ST. NICHOLAS, WESTMINSTER ABBEY. *Jas. Cafe.*

14. SPRINGTIME AT PONT AVEN, BRITTANY. *R. Anderson, A.R.S.A.*

15. THE CHUMS. *Miss K. A. Belford.*

16. ON EYAM MOOR, DERBYSHIRE. *Miss Bessie J. Spiers.*

17. ON THE SHORE OF A FRENCH FISHING VILLAGE. *John Whipple.*

18. LAWFORD MILL, NEAR DEDHAM, ESSEX. *Luther Hooper.*

19. A BUNCH OF PRIMROSES. *G. Collingwood.*

20. EDGE OF THE WOOD—BRIDGEN, BEXLEY. *Powell May.*

21. "Their dreaded foes." *Charles Jones.*

22. THE PRESIDENT OF THE ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS. *T. Walter Wilson*, R.I.
(See Illustration.)

23. FAIRY TALES. *A. Glendening, Junr.*

24. HELVELLYN. *Henry Burton.*

25. THE PATH THROUGH THE MEADOW. *Jas. Macbeth.*

26. BRAVO, JOE! *R. H. Rose.*

27. FELDAY, SURREY. *F. R. Fowke.*

28. EDINBURGH FROM THE NELSON MONUMENT. *Arthur Severn*, R.I.

29. "When the tide is out." *W. Ayerst Ingram.*

30. THE RIVER AT BOLTON ABBEY. *Henry Bailey.*

31. STREET OF THE COPPERSMITHS, CAIRO. *Joseph Twigg.*

32. A Study of Undergrowth. *C. Teesdale.*

33. Citadel at Corte, Corsica. *E. T. Compton.*

34. The Evening Shadow. *J. Carlisle.*

35. A Highland Stream. *Wm. Small,* R.I.

36. Dieppe. *Jules Lessore.*

37. Hayfield, Wargrave. *William Bradley.*

38. Old Whitby. *Harry Johnson,* R.I.

39. Dunnottar Castle. *M. P. Lindner.*

40. Sad Memories. *J. W. Chapman.*

41. Whitby—Evening. *Everard Hopkins.*

42. Christmas Roses. *Miss Kate Sadler.*

43. Our Little Chaplain. *A. Ackland Hunt.*

44. On Furlough. *Everard Hopkins.*

45. An Untidy Corner. *Miss Marian Chase,* R.I.

(See Illustration.)

46. Richmond on Swale, Yorkshire. *Harry Johnson,* R.I.

47. "A frog he would a' wooing go." *Frank E. Cox.*

48. Feeding the Chickens. *G. Hervey Garraway.*

49. The Last Gleam. *Wilfrid Ball.*

50. Mountain Mist. *A. W. Weedon.*

51. The Search. *Joseph Nash.*

52. Twilight. *Miss A. de Maine.*

53. Harvest Time. *Arthur J. Stark.*

54. The Fore Walk, Wotton. *George Barnard.*

55. *Chas. Robertson.*

"Poppies, 'tis known to all who rove,
Grow in the field, not in the grove."

56. The Master of the Horse. *Edward H. Corbould,* R.I.

57. The South Foreland. *G. C. Kerr.*

58. Harlech Castle from the Flats. *S. H. Baker.*

59. On the Beach. *G. Nicolet.*

60. A Moonlit Harbour. *C. Topham Davidson.*

61. Rouen (from Bonsecours) at Sunset. *John H. Scott.*

62. Kyle, Co. Wicklow, Ireland. *W. Biscombe Gardner.*

63. Autumn in Borrowdale. *G. H. Palmer.*

64. Chrysanthemums. *Miss Charlotte A. Bernan.*

65. Backwater on the Thames near Chertsey. *Miss C. Julia Robinson.*

66. On The Thames, near London Bridge. *E. Clegg Wilkinson.*

67. A Common Bit. *Arthur Wardle.*

68. Going Afloat. *James G. Philp,* R.I.

69. Half Mourning. *Charles Martin.*

70. Autumn Leaves. *Wilfrid H. Thompson.*

71. Calais. *L. J. Wood,* R.I.

72. A Happy Family. *Miss Helena J. Maguire.*

73. The Wayside Cross, Bordighera. *Geo. Q. P. Talbot.*

74. Happy Autumn Days. *A. J. Crozier.*

75. A North Country Cottage. *Arthur Bainbrigge.*

76. On the Thames, Greenhithe. *A. Carlyle Bell.*

77. Sherwood Forest. *J. W. Whymper,* R.I.

78. Hampstead Heath. *John Steeple.*

79. In the Mead-hall. *Mrs. A. R. Nicholl.*

80. A Staffordshire Cottage. *Fred. Mercer.*

81. "The Post's Coming." *John J. Richardson,* R.I.

82. The Thames at Tilbury. *J. W. Garrett Smith.*

83. Near Arundel—November. *Thos. W. Couldery.*

84. Near Guildford, Surrey. *George Lucas.*

85. CORFE CASTLE, DORSET. *Henry Maplestone*, R.I. (*the late*).

86. EVENING. *Walter Crane*, R.I.

87. COAST SCENE, WITH CATTLE. *Fred. Williamson.*

88. SQUILLS. *Laurence Hilliard.*

89. AT A CHURCH DOOR: SPAIN. *Thomas R. Macquoid*, R.I.

90. AFTER A WET DAY. *John Keeley.*

91. DAWN. *H. G. Hine*, R.I.

"Look! the unfolding star calls up the Shepherd."

92. SUMMER AND THE WINDS. *George Wilson.*

(See Illustration.)

93. LOVE IS STRONGER THAN DEATH. *Henry J. Stock*, R.I.

94. SUNLIT WAVES. *Edward Hargitt*, R.I.

95. THE VALLEY OF THE CONWAY—EVENING. *James Towers.*

96. IN SEARCH OF FRESH PASTURES. *Henry Maplestone*, R.I. (*the late*).

97. ON THE ARUN. *H. J. Hyde.*

98. ARBUTILON AND PELARGONIUMS. *Mrs. Wm. Duffield*, R.I.

99. MORN. *Walter Crane*, R.I.

100. EVENING. *H. G. Hine*, R.I.

101. IMPROVISING. *Mrs. C. A. Sparkes.*

"To know the cause why music was ordained,
Was it not to refresh the mind of man?"

102. AN OLD CANAL, HARLINGEN, FRIESLAND. *Thomas R. Way.*

103. MARCH SNOW ON THE ARRAN HILLS. *H. Moxon Cooke.*

104. BLUE HYACINTHS. *Mrs. A. R. Nicholl.*

105. SLIEVE SNAGHT, BETWEEN CARDONAGH AND BUNCRANA, INNISHOWEN, IRELAND. *Philip Mitchell*, R.I.

106. THE OLD GRAVEL PIT. *Howard Fowler.*

107. THE HAUNT OF COOT AND HERN. *Thomas Groves.*

108. "HER LAST BERTH." *J. E. Rogers.*

109. A FOREST STREAM. *Reginald Jones.*

110. The Miller's Daughter. *W. H. J. Boot.*

111. The Introduction. *James C. Waite.*

112. A Salmon Pool in the Lynn. *Will H. Millais.*

113. Winifred. *L. Blake.*

114. Hauteville Tour, Rouen. *L. J. Wood,* R.I.

115. On the Coast. *H. S. Hopwood.*

116. Zinnias. *Mme. V. Dubourg.*

117. A Summer Breeze. *J. Whittet Smith.*

118. St. Sunday Crag, Ulleswater. *A. Quinton.*

119. A Wayside Shrine, Bavaria. *Miss Ellen M. Hobson.*

120. Carew Castle, Pembrokeshire. *W. H. Mason.*

121. Ecclesbourne and Fairlight Cliffs, Hastings. *Julius Godet.*

122. The Quai, Coblentz. *Mrs. W. Oliver,* R.I.
(See Illustration.)

123. The Tryst. *Robert W. Allan.*

124. The Sunny South. *Harry Goodwin.*

125. Merry Haymakers. *C. J. Lewis,* R.I.

126. Flowers and Weeds. *Miss Florence Greenish.*

127. Saved. *J. A. Fitzgerald.*

128. Shrine of Edward the Confessor, Westminster Abbey. *Miss Jessie Muir.*

129. St. Peter's, Rome. *A. F. Burnett-Stuart.*

130. Taproom at the "Pig and Whistle." *Chas. Auty.*

131. Winter, Westmoreland. *T. J. Stables.*

132. A Backwater. *A. Anderson.*

133. Foreground Study—Lake of Thun. *C. J. Way, R.C.A.*

134. In Mullion Cove, Cornwall. *Alfred Ficklin.*

135. Books and Papers. *Berenger Benger.*

136. At Pelyn, Cornwall. *Charles E. Hern.*

137. The Vestibule of St. Mark's, Venice. *W. Harding Smith.*

138. Fontana Borghese, Perugia. *Thomas R. Macquoid*, R.I.

139. On the Thames, near Pangbourne. *H. Pilleau*, R.I.

140. At Old Moreton Hall, Cheshire. *Alfd. Hutton.*

141. Solitude: By the Sea. *Powell May.*

142. New Tenants. *Dick Toovey.*

143. Mushrooms. *Jabez Bligh.*

144. Portrait of Agnes, Daughter of the Rev. G. Hesketh Biggs. *Miss Fraser.*

145. Loch Achray and Benvenue. *Sir John W. Walrond.*

146. Hauling in the Lines. *C. Napier Hemy.*
(See Illustration.)

147. Clieveden Woods, Cookham-on-Thames. *Alfd. de Bréanski.*

148. A Woodland Pool. *J. Deane Simmons.*

149. Near Eastbourne. *R. J. Moser.*

150. Troutburn—The Trossachs. *Mrs. J. Menzies.*

151. Saint Callista (see Cardinal Newman's tale—*Callista.*) *Margaret L. Hooper.*

152. Thro' the Wood—Shere, Surrey. *Byron Cooper.*

153. Weston-on-Trent, from Donington Park. *James Orrock*, R.I.

154. A Whiff from the Uplands, near Dartmoor. *Edmund G. Warren*, R.I.

155. Smelts. *Jabez Bligh.*

156. On the River at Walberswick, Suffolk. *Miss M. Bernard.*

157. An Eastern Courtyard. *Arthur Melville.*

158. FRUIT STALL, NORMANDY. *David Mossman.*

159. A COTTAGE NEAR BURNHAM. *B. D. Sigmund.*

160. RESTING. *E. J. Humphery.*

161. VENICE. *Mrs. W. Oliver*, R.I.

162. POLYANTHUS AND FORGET-ME-NOTS. *Miss Ada Bell.*

163. NOVEMBER. *W. F. Hulk.*

164. A LITTLE SLAVE. *Lady Lindsay (of Balcarres)*, R.I.

165. A DEWY AUTUMN MORNING. *Henry Birtles.*

166. PILCHARDS. *Miss Katharine M. Stocks.*

167. EVENING GLOW. *Joseph Knight*, R.I.
(See Illustration.)

168. AND THE ICE CREPT OVER. *C. Macdonald Manly.*

169. KING HAROLD'S BRIDGE, WALTHAM ABBEY. *Alfred Hutton.*

170. AN ITALIAN FRUIT-SELLER. *Miss H. Ethel Rose.*

171. EARLY SPRING. *Norman M. Macdougall.*

172. PANSIES. *Mrs. C. H. Norman.*
"And there is pansies, that's for thoughts."—*Hamlet*, Act 4, Sc. 5.

173. CHRISTCHURCH MARSH. *W. P. Knowles.*

174. BARGES COMING IN TO ANCHOR AT GRAYS. *A. Ragon.*

175. FLORENCE, FROM THE HILL OF SAN MINIATO. *Constance L. Fripp.*

176. THE OLD WELLESLEY. *C. E. Holloway*, R.I.
(See Illustration.)

177. MILK. *J. C. Dollman.*
(See Illustration.)

178. SUNSHINE ON THE SAILS. *Walter W. May*, R.I.

179. AN INTERESTING VOLUME. *H. R. Steer.*

180. CRANA WATER, BUNCRANA, CO. DONEGAL, IRELAND. *Philip Mitchell*, R.I.

181. GOOD BYE! *Towneley Green*, R.I.

182. WAITING FOR THE TIDE—CORNISH CRABBERS. *R. H. Carter.*

183. STREET SCENE, BOMBAY. *Arthur Melville.*

184. A WET DAY IN DIEPPE. *Arthur G. Bell.*

185. SOME PRIMROSES. *Miss L. M. Parsons.*

186. TINTERN ABBEY—VIEW LOOKING WEST. *F. Startin Pilleau.*

187. THE END OF THE CHASE. *James S. Crompton.*

188. THE VALLEY FARM. *Henry A. Harper.*

189. ON HARTING DOWN, SUSSEX. *J. Aumonier,* R.I.
(See Illustration.)

190. STUDY OF A HEAD. *R. Fowler.*

191. THE REAPER AND THE FLOWERS. *Henry Ryland.*

192. OLD LANE AND FARM. *Albert Kinsley.*

193. A FEBRUARY EVENING. *Chas. J. Adams.*

194. RAS-EL-TIN. *W. L. Wyllie,* R.I.

195. OX-EYE DAISIES. *Miss Marian Chase,* R.I.

196. ERIDGE PARK, KENT. *Edward Hargitt,* R.I.
(See Illustration.)

197. WINDERMERE FROM LOUGHRIGG FELLS. *Hubert Coutts.*

198. CLOSE OF DAY—FISHING BOATS GOING OUT TO SEA. *George Morton.*

199. STUDY OF FISH. *Miss L. F. Hughes.*

200. STANLEY HOUSE, CHESTER. *A. B. Bamford.*

201. *Miss A. Townley.*

"In the market-place of Bruges stands the belfry old and brown ;
Thrice consumed and thrice rebuilded, still it watches o'er the town."
—LONGFELLOW.

202. READY FOR THEIR LOADS—CLOVELLY, DEVON. *H. R. Cauty.*

203. A HIGHLAND DROVE. *Henry Garland.*

204. WAITING FOR THE FERRY : WEST LOCH TARBERT, ARGYLESHIRE. *J. H. Mole,* Vice-President.
(See Illustration.)

205. A Daughter of the Soil: North Italy. *A. E. Fisher.*

206. Blue Tits. *Mrs. C. Rossiter.*

207. A Field Path. *Miss Alice Squire.*

208. An Egyptian. *Miss Kate Street.*

209. On the River Loing, Nemours. *Alfred East.*

210. A Study. *W. H. C. Groome.*

211. The Englehörner, Rosenlain, Switzerland. *Colin B. Phillip.*

212. The Vale of Strathyse, Perthshire. *John Smart, R.S.A.*

213. Daffodils and Fern. *Miss Henrietta Miller.*

214. In the Aisles, Toledo Cathedral. *Axel H. Haig.*

215. Canonbury Tower. *Miss Elizabeth M. Lovell.*

216. Jerusalem from the Mount of Olives. *Peter Toft.*

217. Benvinue, Loch Achray. *Jas. Macculloch.*

218. Llyn Pen Crag, North Wales. *E. M. Wimperis,* R.I.

219. Pelargoniums. *Mrs. W. Duffield,* R.I.

220. Spring. *H. Caffieri.*

221. Tranquillity. *T. George Cooper.*

222. Arran from Carradale. *James Macbeth.*

223. A Sluice Gate, Walberswick. *Thomas Pyne.*
(See Illustration.)

224. St. Botolph's Church, and Corpus Christi College, Cambridge. *Miss Louise Rayner.*

225. "Here's Your Name in the Catalogue." *Lady Lindsay (of Balcarres),* R.I.
(See Illustration.)

226. Christmas Roses. *Miss L. Cooke.*

227. Piazza del Marcato Vecchio, Florence—Morning. *Lionel Muirhead.*

228. Stranded. *Henry A. Harper.*

229. SALLY IN OUR ALLEY. *E. Sherard Kennedy.*

"On Sunday, drest in all my best,
I walk about with Sally;
The neighbours all both great and small
Make game of me and Sally."

230. ENCORE. *G. G. Kilburne,* R.I.

(See Illustration.)

231. THE OLD ELM, BRAY COURT, BERKS. *James Fahey,* R.I.

232. NEAR NEWQUAY, CORNWALL. *Charles Thornely.*

233. TWILIGHT. *J. Jackson Curnock.*

234. A WHEAT SHIP. *Frank Murray.*

235. SUMMER TIME: A SUSSEX LANDSCAPE. *Hampson Jones.*

236. *Edith Capper.*

"So sad, so fresh
The days that are no more."

237. IN GLEN GLUNY, BRAEMAR. *Waller H. Paton, R.S.A.*

238. A COOL NOOK. *Miss Alice Swan.*

239. OLD HOUSES, KENILWORTH. *Miss Patty Townsend.*

240. ON THE WHARFE, NEAR BOLTON ABBEY. *Miss Kate Prentice.*

241. BEECHES, THORESBY PARK, NOTTS. *James Baldock.*

242. SUNDAY MORNING. *Edwin Black.*

243. THE YOUNG MOTHER. *M. E. Kindon.*

244. SATISFACTION! *Joseph Nash.*

(See Illustration.)

245. *Miss Constance Plimpton.*

"There is but one
With whom she has heart to be gay.
* * * * *
She is weary of dance and play."

246. THE HOME BY THE SEA. *James G. Philp,* R.I.

247. AN APPEAL. *Miss Mary Eley.*

248. TOUR D'HORLOGE, PLACE DE L'HOTEL DE VILLE, AUXERRE. *L. J. Wood,* R.I

(See Illustration.)

249. A Marsh by the Sea. *J. W. Whymper*, R.I.

250. Fruit. *Mrs. W. Duffield*, R.I.

251. Whitby—Morning. *Frederick Burgess.*

252. Old Church, Verton. *Miss Patty Townsend.*

253. A Bit of Berkshire. *Thos. J. Soper.*

254. In Stony Places, near Festiniog. *J. Jackson Curnock.*

255. "When chill November's surly blast, Made trees and forests bare." *Henry Chas. Fox.*

256. Muriel Gordon, Daughter of W. F. Fladgate, Esq. *E. Moira.*

257. Shepherd and Flock returning Home, Evening. *Edgar Varley.*

258. Gentian and Narcissi. *Miss Rosa Wallis.*

259. A Tumbler of Violets. *Miss Ada Bell.*

260. "The maid was in the garden." *W. H. C. Groome.*

261. Rocken End, Isle of Wight. *George L. Bristow.*

261.* Southwold from the Broads. *Edwin Hayes, R.H.A.*, R.I.

262. Playmates. *Edwin C. Gardner.*

263. Arguments Yard, Old Whitby. *Elias Bancroft.*

264. The Thames from Richmond Hill. *Henry Earp, Senr.*

265. The Cloisters, Westminster Abbey. *Mrs. A. Bowlby.*

266. Within the Convent's Lonely Walls. *W. Reynolds Stephens.*

267. *Henry Bailey.*
"The Spring is here—the delicate-footed May,
With its slight fingers full of leaves and flowers."

268. Highland Crofts, Strathrack, Inverness-shire. *W. Beattie-Brown, R.S.A.*

269. Showers in the Glen. *A. W. Weedon.*

270. Lynn Regis. *C. E. Holloway*, R.I.

271. House of the Memlook, Raduan Bey, Cairo. *Frank Dillon*, R.I.

272. The Tufters. *John Emms.*

273. A Dance. *John Absolon*, R.I.

274. Autumn—On the Tay. *M. P. Lindner.*

275. Among the Missing—Scene in a Cornish Fishing Village. *Walter Langley*, R.I.

(See Illustration.)

Note:—At the close of the mackerel season, the fleets visit the North Sea for the herring fishery. During sudden storms—when our coasts are strewn with wreckage, and many brave men find a watery grave—anxious hearts at home eagerly press for news of those they love.

276. Friends. *Miss Elizabeth Folkard.*

"He that is thy friend indeed,
He will help thee in thy need,
If thou sorrow, he will weep;
If thou wake, he cannot sleep:
Thus, of every grief in heart
He with thee doth bear a part.
These are certain signs to know
Faithful friend from flattering foe."—Shakspeare.

277. A Spate on the River Leny, Callander. *W. Beattie-Brown, R.S.A.*

278. Mullens, Co. Wicklow, Ireland. *W. Biscombe Gardner.*

279. By a Moorland Stream, Derbyshire. *W. H. Pigott.*

280. "Flow on, thou shining river." *James E. Grace.*

(See Illustration.)

281. Zillah. *Miss Mary Joyce.*

282. Teddington Old Lock. *Thomas J. Soper.*

283. A Pipe in Peace. *Tom Taylor.*

284. Mounts Bay, Cornwall. *C. R. Aston*, R.I.

285. Love's Peril. *R. Spencer Stanhope*, R.I.

(See Illustration.)

286. STREATLEY-ON-THAMES. *Newton Benett.*

287. INTERIOR IN JOHN KNOX'S HOUSE, EDINBURGH. *Miss C. P. Ross.*

288. DEFENCE, NOT DEFIANCE. *Miss Fanny W. Currey.*

289. NEAR GODALMING, SURREY. *Henry Maplestone,* R.I. (*the late*).

290. NEAR WHITBY. *Frederick Jos. Vialls.*

291. THE GARLAND. *Miss Grace Cruickshank.*

"I from the garden gather sweet flowers fresh and fine,
And into garlands twine them, with pleasant thoughts I bind them,
And greetings intertwine."

292. THE TURNSTILE, LINCOLN'S-INN-FIELDS. *A. Trevor Haddon.*

293. MARGUERITES. *Miss Helen Brown.*

294. AN INTERNATIONAL CONGRESS. *B. W. Spiers.*

295. RYDAL BECK. *Miss Mildred le Fleming.*

296. RASPBERRIES. *Miss Rosa Wallis.*

297. THE NOTARY'S WELL, CANCALE. *Maraquita J. Moberly.*

298. LANDING STEPS, VILLAFRANCA. *J. M. Donne.*

299. UNDER THE GREENWOOD TREE. *R. Huttula.*

300. ON MAIDENHEAD COMMON. *Walter Goldsmith.*

301. STOCKS. *Miss Emily F. Jackson.*

302. LITTLE ROSYCHEEKS. *Athur Stocks,* R.I.

(See Illustration.)

303. OLD GATEWAY AND PART OF THE CATHEDRAL, AT HUY ON THE MEUSE, BELGIUM. *L. J. Wood,* R.I.

304. THINKING. *Miss Mary Reed.*

305. THE TRANSEPTS, SALISBURY CATHEDRAL. *James Cafe.*

306. APSE OF SANTA MARIA, ROME. *Miss C. Thornton.*

307. MARGUERITES AND OTHER FLOWERS. *Mrs. William Duffield,* R.I.

308. SHERWOOD FOREST. *James Baldock.*
"The silence that is in the lonely woods."

309. THE OLD BRIDGE, GREZ. *J. Blake Wirgman.*

310. VIA APPIA, PERUGIA. *Thomas R. Macquoid,* R.I.

311. PENSIONERS. *J. E. Goodall.*

312. NEAR INVERNESS. *Mrs. W. Oliver,* R.I.

313. CANNES FROM THE WEST. *William Robinson.*

314. CLUSTER OF ROSES. *Madame V. Dubourg.*

314.* REPOSE. *E. M. Wimperis,* R.I.

315. LE JOLI MOIS DE MAI. *Miss Elizabeth A. Armstrong*

316. ON THE HILLS IN THE NORTH COUNTRIE
—CHANGING PASTURE. *John H. Dearle.*

317. TAKING IT EASY. *Carlton A. Smith.*

318. SCENE NEAR HORSHAM. *Claude Hayes.*

319. THE LAWYER. *J. W. Chapman.*

320. "Green grow the rushes oh!" *W. H. Wheeler.*

321. SPRING FLOWERS. *Miss Anne E. Hopkinson.*

322. WETHERLAM FROM THE KITTY CRAGS. *Miss Edith Capper.*

323. STEEPHILL COVE—SUNSET. *George L. Bristow.*

324. ON THE MEDWAY. *F. Fraser.*

325. AZALEAS AND ORCHIDS. *Miss Annie Stikeman.*

326. EDINBURGH CASTLE. *A. H. Hallam Murray.*

327. A WINTER AFTERNOON. *Miss C. B. Boulton.*

328. FEATHERED FRIENDS. *Miss Janet Archer.*

329. AN EAST COAST FISHING HARBOUR. *James G. Laing.*

330. AT PERUGIA. *Thomas R. Macquoid,* R.I.

331. WALLFLOWERS. *Mrs J. W. Whymper.*

332. FROM THE CASINO, MONACO. *Arthur Severn,* R.I.

333. The Harbour, Santa Margherita, near Genoa. *C. R. Aston*, R.I.

334. Gossip on the Way—Cornish Coast. *John Mogford*, R.I.

335. Wild Flowers. *Miss Alice Squire.*

336. Toby and the Bottle. *M. L. Menpes.*

337. Tales of a Grandfather. *Charles Cattermole*, R.I.

338. The Souvenir. *Fred. Slocombe.*

339. Misty October. *R. W. Arthur Rouse.*

340. Spring. *Dacres T. C. Belgrave.*

CENTRAL GALLERY.

341. Uphill. *Joseph Dakin.*

342. A Sylvan Solitude. *Edmund G. Warren*, R.I.

343. A World of Heather. *Frank Walton*, R.I.

344. An English Cottage. *H. C. Bruce.*

345. Towers and Roofs of Rouen. *J. H. Lorimer.*

346. Queenborough. *W. L. Wyllie*, R.I.

347. Moonrise over Gowborrow Fell. *W. H. J. Boot.*

348. A Summer's Day. *E. J. Gregory, A.R.A.*, R.I.

349. Maud. *M. L. Mempes.*

350. Washing-day, Cornwall. *Hugh Carter*, R.I.

351. Summer Chrysanthemums. *Mrs. W. J. Graham.*

352. In the Wind. *Mrs. Kate Perugini.*

353. Listening. *Miss Elise Paget.*

354. Harvest in the Barony of Innishowen, North of Ireland. *Philip Mitchell*, R.I.

355. Winter—a Surrey Village. *L. Pinhorn Wood.*
(See Illustration.)

356. A South Easter, Scarbro' Bay—Tide Coming in. *William Moore.*

357. The Birch Pool, Wimbledon Common. *B. J. Ottewell.*

358. Glen Sligachan, Isle of Skye. *Arthur Tucker.*

359. Barnard Castle. *J. H. Mole,* Vice-Pres.

360. Near Ely—The Floods Out. *Harry Hine,* R.I.

361. When the Wind blows in from the Sea. *Thos. Huson,* R.I.

362. Francesca. *Edwin Bale,* R.I.

363. The Sound of Kererra from Oban. *C. E. Johnson,* R.I.

364. A Summer Afternoon. *Miss Alice Squire.*

365. A Glimpse of the Clyde from above Helensburgh. (See Illustration.) *Alfred East.*

366. Thames Craft off North Woolwich. *Hubert Medlycott.*

367. River Spey near Aviemore, Inverness-shire. *Miss Gertrude Martineau.*

368. A Yorkshire River. *J. Clayton Adams.*

369. At Clovelly, North Devon. *J. H. Mole,* Vice-Pres.

370. The National Gallery. *John Fulleylove,* R.I.

371. Roses and Nest. *John Sherrin,* R.I

372. Foggy Morning at Whitby. *J. W. Whymper,* R.I.

373. A Picturesque Corner in Cairo. *H. Pilleau,* R.I.

374. Winnowing. *R. Spencer Stanhope,* R.I.

375. The Quay at St. Ives. *John S. Rawle.*

376. The Old Wooden Bridge, Marsh Lock, Henley. *J. Deane Simmons.*

377. The Village Maid. *Norman M. Macdougall.*

378. "Where the River Meets the Sea." *David Green.*

379. Lustleigh Cleave. *Miss Katharine McCracken.*

380. WALBERSWICK COMMON, SUFFOLK. *E. Cleave Smith.*

381. A SKETCH ON THE SEINE. *A. Dampier May.*

382. THE FIRST PRIMROSES. *Miss Frances A. Feld.*

383. DUNBARTON ROCK AT LOW WATER. *Catheart W. Methuen.*

384. A WOOD-GATHERER. *St. Clair Simmons.*

385. FERNIEGIAR CASTLE, N.B. *Robert W. Allan.*

386. ODONTOGLOSSUMS AND AZALEAS. *Mrs. Wm. Duffield,* R.I.

387. DOROTHY *Joseph Knight,* R.I.

388. BETHANY. *Wm. Simpson, F.R.G.S.,* R.I

389. LOW TIDE—EVENING. *C. Topham Davidson.*

390. FEATHERED FRIENDS—A DEVONSHIRE STUDY. *Wm. A. Waite.*

391. *A. Dampier May.*

392. A SUSSEX VILLAGE. *J. Aumonier,* R.I.

393. A WOOD NYMPH. *Lionel P. Smythe,* R.I.

394. BIRKLAND, SKIRTS OF SHERWOOD FOREST. *J. W. Whymper,* R.I.

395. DINNER IS SERVED. *Chas. Cattermole,* R.I.

396. MY GRANDMOTHER. *L. Zorn.*

397. GIRL WITH BASKET. *Edward H. Fahey,* R.I.

398. SUNRISE AT NORTH BERWICK, SCOTLAND. *John Mogford,* R.I.

399. A YOUTH IN THE FLAMES OF FIRST LOVE. *Henry J. Stock,* R.I.

"Thus, in the conducting medium of Fantasy, flames forth that *fire*—development of the universal Spiritual Electricity, which, as unfolded between man and woman, we first emphatically denominate Love."—CARLYLE'S *Sartor Resartus.*

400. HIGH TOR, MATLOCK. *Wm. Hall.*

401. WINCHESTER TOWER, WINDSOR. *Chas. Smith.*

402. ARTHOG, NORTH WALES. *W. J. Boddy.*

403. ST. PAUL'S FROM WATERLOO BRIDGE. *Louis Absolon.*

404. EVENING SUNLIGHT IN THE FIR WOOD. *James T. Watts.*

405. A HARVEST-FIELD NEAR ASHBURTON, DEVON. *Edmund G. Warren*, R.I.

406. FUNERAL MARCH OF A HERO. (See Illustration.) *W. L. Wyllie*, R.I.

407. IN THE BAY OF NAPLES. (See Illustration.) *Hamilton Macallum*, R.I.

408. BOUGH OF PLUMS. *John Sherrin*, R.I.

409. VENETIAN GLASS AND FLOWERS. *George Truefitt.*

410. IN PERIL. *Chas. Cattermole*, R.I.

411. INGLEBORO' FROM NEWBY HEAD, YORKSHIRE. *James Orrock*, R.I.

412. ONE OF THE WELSH SCHOOL. *Arthur Stocks*, R.I.

413. ON THE ROCKS. *R. Carrick*, R.I.

414. INTERESTING NEWS. *Arthur Stocks*, R.I.

415. UNLOADING GRAIN, DOVER. *G. C. Kerr.*

416. HEATHFIELD PARK, SUSSEX. *R. A. K. Marshall.*

417. A WINTER STUDY. *Miss C. Bertha Peel.*

418. PENMAEN MAWR, NORTH WALES. *Alfd. W. Williams.*

419. LITTLE RED RIDING HOOD. *A. J. Boyd.*

420. REDE WATER. *Robinson Elliott.*

421. LIFE AND DEATH. *Max Ludby.*

422. DIGBY CHICKS. *Joseph M. Jopling.*

423. "The seas are quiet when the winds give o'er;
So calm are we when passions are no more." *Walter Langley*, R.I.

424. THE WATER LANE TO THE MILL. *C. J. Lewis*, R.I.

425. ON THE TEITH—BEN LEDI IN THE DISTANCE. *W. Beattie-Brown, R.S.A.*

426. "News of the Sea." *Walter Langley*, R.I.

427. The New Forest from near Lymington: Afternoon. *Thomas Collier*, R.I.
(See Illustration.)

428. Dorothy, Daughter of Edward A. George, Esq. *Mary D. Tothill.*

429. Purple Grapes and Wallflowers. *Joseph Bunker.*

430. Smithy Bridge, Rydal. *Miss Mildred le Fleming.*

431. Near Twickenham on the Thames. *S. G. W. Roscoe.*

432. Rabbit Burrows. *Thos. J. Soper.*

433. The Thames near Cleveden. *A. Anderson.*

434. "Sole minstrel of the dull and sinking year." *Gideon M. Fidler.*

435. *Seymour Lucas*, R.I.

436. In the Midlands. *Alfred Parsons*, R.I.

437. Summer's Decline, Derwentwater. *John W. Whiteley.*

438. Buttercups and Daisies. *Lionel P. Smythe*, R.I.

439. Halt in the Desert. *H. Pilleau*, R.I.

440. Casket and Flowers. *Miss Marian Chase*, R.I.

441. David, the future King of Israel, while a Shepherd at Bethlehem. *J. R. Herbert, R.A.*, Hon. Mem.
"Thus will I bless Thee all my life long: and in Thy name will I lift up my hands."

442. The Old Guard House, Honfleur. *Arthur G. Bell.*

443. Scene near Exmouth. *John Syer*, R.I.

444. "A little village maiden,
With rosy apples laden." *Miss L. Trotman.*

445. Pons Asinorum. *Arthur Burchett.*

446. Riverside, Chelsea. *F. A. Winkfield.*

447. Rye Harbour. *Miss Margaret Bernard.*

448. Autumn, Betchworth Park. *Chas. Collins.*

449. Changing Pastures. *Chas. Collins.*

450. A Breezy Day in June. *W. H. Fortye.*

451. "Listeners hear no good of Themselves." *Miss Helena J. Maguire.*

452. "Messengers." *Arthur Robertson.*

453. A Cornish Chasm. *W. L. Wyllie,* R.I.

454. Black Combe, Cumberland, from Esk Meals. *James Fahey,* R.I.

455. A House of Call. *Yeend King.*

456. Faisant la Galette. *Haynes King.*
(See Illustration.)

457. In the Church Meadow, Bettws-y-Coed. *John Steeple.*

458. Tom Pinch and Ruth. *Charles Green,* R.I.
(See Illustration.)

459. The Fold. *R. H. Chapman.*

460. A Crofter's Home, Western Highlands. *Hubert Coutts.*

461. Walberswick's Piers, Suffolk. *E. Cleave Smith.*

462. At Kempston, Beds. *Robert W. Fraser.*

463. Study from Still Life. *Ernest Weston.*

464. Helford, Cornwall. *Alice Manly.*

465. View on the Lake, Grasmere. *Fred. Williamson.*

466. The Sallyport Door, Mount Orgueil Castle. *Henry G. Massey.*

467. Meadowsweet. *Miss Annie Wheeler.*

468. Leaving the Cornfield. *P. Macnab.*

469. The Sierra Nevada from Granada. *Frank Dillon,* R.I.

470. The Night Watch on Duty. *Louis Haghe,* Hon. Pres.

471. Ready for a Scamper. *William L. Thomas,* R.I.

472. On the Wallabrook, Dartmoor. *Harry Johnson,* R.I.

473. Leisure Time. *James G. Philp,* R.I.

474. FALMOUTH. *W. L. Wyllie,* R.I.

475. A VICTIM OF FASHION. *Frank Dadd.*

476. "Soft! we are observed—we must dissemble." *T. George Cooper.*

477. OCTOBER—SPINNING FOR JACK. *C. Teesdale.*

478. CHRYSANTHEMUMS. *Miss Helen Bruce.*

479. CHURCH PORCH: TWELFTH CENTURY. *Mrs. Haywood.*

480. AUTUMN. *R. W. A. Rouse.*

481. FOUNTAIN WITH PIGEONS. *R. Werner.*

482. BOUGH OF PLUMS. *John Sherrin,* R.I.

483. SINGLE DAHLIAS. *Miss Marian Chase,* R.I.

484. WINTER. *Towneley Green,* R.I.

485. DOWN WITH THE EBB. *C. W. Wyllie.*

486. PRISCILLA. *Chas. J. Staniland,* R.I.

487. BISHOP'S BRIDGE, NORWICH. *Charles Earle,* R.I.

488. THE BAPTISTRY, CANTERBURY CATHEDRAL. *R. Phené Spiers.*

489. OLD FARM, WORCESTER. *A. Carlyle Bell.*

490. FFOS-NODDYN FAIRY GLEN, BETTWS-Y-COED, WALES. *A. Ackland Hunt.*

491. BARDSEY ISLAND. *W. F. Stocks.*

492. SAFRANO ROSES. *Miss Beatrice M. Hewitt.*

493. VIEW FROM BEACON HILL, CHARNWOOD FOREST. *S. Bourne.*

494. CHRISTMAS CRACKERS. *Albt. Ludovici.*

495. PLAYMATES. *Thos. Huson,* R.I.

496. SOMETHING AMISS. *William L. Thomas,* R.I.

497. THE JEWELLERS' BRIDGE, FLORENCE. *Chas. R. Aston,* R.I.
(See Illustration.)

498. THE WOOD GATHERER. *Frank E. Cox.*

499. KYLES OF BUTE. *James Macbeth.*

500. WHEN THE SUN IS GETTING LOW. *C. E. Johnson,* R.I.
(See Illustration.)

501. "A Thankoffering." *Frank W. W. Topham*, R.I.
(See Illustration.)

502. Suspense. *Wm. H. Weatherhead.*

"Till my soul is full of longing
For the secret of the sea,
And the heart of the great ocean
Sends a thrilling pulse through me."

503. Cottage Garden at Hambledon, Surrey. *Maud Naftel.*

504. Captain Mercer's Troop of the Royal Horse Artillery repulsing French Cuirassiers at the Battle of Waterloo. *Lt.-Col. T. S. Seccombe.*

505. *Miss M. Caroline Vyvyan.*

"Now memory holds my soul with potent spell."

506. Moonrise. *Mrs. J. T. Watts.*

507. Bridge at Warworth, Northumberland. *Arthur F. Payne.*

508. A Little Study of Colour. *Lady Lindsay (of Balcarres)*, R.I.

509. The Brethren's Kitchen, the Leycester Hospital, Warwick. *Elias Bancroft.*

510. The Matterhorn from near the Riffel, Switzerland. *Colin B. Phillip.*

511. The Flower Garden, Penshurst. *Geo. S. Elgood*, R.I.

512. Daffodils and Violets. *Miss Ada Bell.*

513. Birch Trees. *Miss Grace H. Hastie.*

514. Porta Ghurnea, Perugia. *Thos. R. Macquoid*, R.I.

515. Near Amalfi. *Harry Hine*, R.I.

516. The Lord of the Glen. *J. MacWhirter, A.R.A.*, R.I.

"Moor'd in the rifted rock,
Proof to the tempest's shock,
Firmer he roots him, the ruder it blow."
(See Illustration.)

517. Early Morning, Venice. *Chas. R. Aston*, R.I.

518. A Daughter of Jerusalem. *Chas. A. Hadfield.*

519. A Straw-plaiter. *Mrs. George Clausen.*

520. Shells. *Miss Charlotte Taylor.*

521. Scene from the "Vicar of Wakefield." *Randolph Caldecott,* R.I.

522. The Lady of the Woods. *J. MacWhirter, A.R.A.,* R.I.

523. San Vitali, and the Palace of the Cavalli, Venice. *H. Pilleau,* R.I.

524. A Faithful Warder. *M. Austin Carter.*

525. At Kew. *Robt. W. Fraser.*

526. Mill on the Mole, Betchworth Park, Surrey. *Alexr. Nicholson.*

527. Disturbed by the Soldiers of the Commonwealth. *Miss F. E. Maplestone.*

528. The Abbey Gate, Bury St. Edmunds. *John Hy. Steinnetz.*

529. Afternoon: Ryedale, Yorkshire. *John Pedder.*

530. Hilda's New Paint-box. *Miss Kate Hayllar.*

531. Snug in Harbour, Dover. *G. C. Kerr.*

532. Beach at Yarmouth. *Edwin Hayes, R.H.A.,* R.I.

533. Il Duomo Monreale, Sicily. *Geo. S. Elgood,* R.I.
(See Illustration.)

534. A Woodland Stream. *Albert Kinsley.*

535. Baking Oatcakes, Yorkshire. *A. W. Bayes.*

536. Quiet Meadows, near Cromwell's Grazing Farm, Houghton, Huntingdonshire. *J. W. Whymper,* R.I.

537. Beside the Old Mast. *E. Hume.*

538. A Look at the Model. *E. J. Gregory, A.R.A.,* R.I.

539. View in the Isle of Arran. *A. Helcké.*

540. A Lesson in Reading. *Frank M. Chase.*

541. TAHITI. *Nicholas Chevalier.*

542. RETURNING TO THE FARM. *John W. Whiteley.*

543. HOME. *Jas. Aumonier,* R.I.

544. RETURN OF THE SARDINE FLEET. *M. L. Menpes.*

545. THE ROAD ACROSS THE COMMON. *E. P. Brandard.*

545.* EVENING ON THE NILE. *Frank Dillon,* R.I.

546. THE GARDENER'S DAUGHTER. *A. Macbeth-Raeburn.*

547. ACROSS FIELDS TO EDMONTON. *W. Reynolds.*

548. THE PORTFOLIO. *Miss Elizabeth A. Armstrong.*

549. THE BLUSH OF MORN, MOUNTS BAY. *John Mogford,* R.I.

550. A THRILLING DRAMA. *William L. Thomas,* R.I.

(See Illustration.)

551. TREPORT. *Robert W. Allan.*

552. A STREET IN SIENNA. *Francis H. Eastwood.*

553. "The watched pot never boils." *Miss Helena J. Maguire.*

554. NEAR GROOMBRIDGE, KENT. *Edwd. Hargitt,* R.I.

555. A WELSH TORRENT. *E. M. Wimperis,* R.I.

556. HALESOME FOOD. *Thos. Hunt.*

557. CARRYING BARLEY. *Thos. Pyne.*

558. BASKET OF FLOWERS. *Mrs. Wm. Duffield,* R.I.

559. AN IDYLL. *John Tenniel,* R.I.

"And sauntering schoolboys, slow returning, played
At eve about the lion's den, and wove
Into his shaggy mane fantastic flowers."
—*The Course of Time,* POLLOCK.

(See Illustration.)

560. A FLOWER OF THE EAST. *H. Blackburne.*

561. A BRETON BEGGAR. *R. Anderson, A.R.S.A.*

562. ZINNIAS. *Miss Dora M. Stewart.*

563. THE CHAPEL PATHWAY, NEAR SAAS, SWITZERLAND. *Miss Donkin.*

564. "Under the blossom that hangs on the bough." *Harry Arnold.*

565. INTERIOR OF ST. MARK'S, VENICE. *John Evans.*

566. MINEHEAD HARBOUR—LOW TIDE. *Fred. G. Cotman,* R.I.

567. NEIGHBOURS. *John Absolon,* R.I.

568. PEARS. *John Sherrin,* R.I.

569. NEAR THE SEA. *Joseph Knight,* R.I.

570. PIGTAILS AND POWDER. *Frank Dadd.*
(See Illustration.)

571. THE GARLAND. *Miss Edith Martineau.*
"With music and sweet showers
Of festal flowers."
(See Illustration.)

572. THE FISHERMAN'S LOOK-OUT. *Jas. C. Waite.*

573. BY THE BROOK. *John M. Macintosh.*

574. AT THE FOUNTAIN. *David Mossman.*

575. CHALETS NEAR SAAS FEE, LOOKING DOWN THE VISP-THAL. *J. M. Donne.*

576. GOING MARKETING. *Harry Tuck.*

577. BRACKEN GATHERERS. *Anderson Hague.*

578. LEWES FROM THE LONDON ROAD. *H. G. Hine,* R.I.

579. IL FRONTONE, PERUGIA. *Thos. R. Macquoid,* R.I.

580. SPRING-TIME IN LONDON. *George Morton.*

581. "Fair-quiet, have I found thee here?" *William L. Thomas,* R.I.

582. A GOOD DAY FOR HAYING. *J. W. Whymper,* R.I.

583. DOORWAY IN CAIRO. *Wm. Simpson, F.R.G.S.,* R.I.

584. AT COLD HARBOUR ON THE LEA. *Harry Hine,* R.I.
"The time admits not flowers or leaves to deck the banquet.
Fiercely flies the blast of North and East."
(See Illustration.)

585. BOATS RETURNING—SOUTH COAST. *Chas. S. Mottram.*

586. *W. H. Wheeler.*

"Then came still evening on, and twilight grey
Had in her sober livery all things clad."

587. LYING IN STATE. *Miss Fanny K. Kindersley.*

588. A STUDY. *Francis Barraud.*

589. HIGHLAND COTTAGE, BRIG O' TURK. *Mrs. John Menzies.*

590. FORT CLIFF, FRESHWATER. *T. P. Jones Parry.*

591. A QUIET POOL: HAZY MORNING. *S. W. Oscroft.*

592. WAITING FOR SPRING. *Chas. Holroyd.*

593. "WHEN THE EVENING SUN IS LOW." *W. Follen Bishop.*

594. VENICE FROM MURANO. *H. Pilleau,* R.I.

595. ADDOLORATA. *Mrs. Kate Perugini.*

596. THE GRACES. *John Fulleylove,* R.I

(See Illustration.)

597. HAYMAKING ON THE COAST OF KENT. *C. J. Lewis,* R.I.

598. THE WEE HERD LASSIE. *John J. Richardson,* R.I.

599. LITTLE NELL—AN ORANGE GIRL. *H. B. Roberts,* R.I.

600. A FLEMISH HOUSEWIFE. *Henry Simpson.*

601. A SUMMER'S DAY. *Lionel P. Smythe,* R.I.

602. EVENING LIGHT, WHITBY. *Charles Earle,* R.I.

603. A GRAIN SHIP UNLOADING. *J. R. Wells.*

604. SOLAMUN. *Joseph M. Jopling.*

605. THE PIAZZA, BORDIGHERA, ITALY. *M. Fowler.*

606. BRASSKNOCKER HILL, BATH. *Miss Margaret Bernard.*

607. A COUNTRY LANE IN AUTUMN. *S. W. Oscroft.*

608. "IT MIGHT HAVE BEEN." *Carlton A. Smith.*

609. THE PISCATORIAN. *H. B. Roberts,* R.I.

610. HOEING TURNIPS. *George Clausen,* R.I.

(See Illustration.)

611. AT UTRECHT, HOLLAND. *Walter M. May,* R.I.

612. THE FOUNTAIN. *John Fulleylove*, R.I.

613. PRISCILLA. *James D. Linton*, President.
(See Illustration.)

614. MOUNT HARRY, NEAR LEWES. *H. G. Hine*, R.I.

615. *Peter Ghent.*
"Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds."

616. VIOLETS. *Miss Emily F. Jackson.*

617. ON A BERKSHIRE DAIRY FARM. *Arthur Wardle.*

618. TEMPERANCE. *Henry Ryland.*

619. DISAPPOINTED. *W. G. Daffarn.*

620. A RECRUIT FOR THE SPAHIS. *Andrew C. Gow, A.R.A.*, R.I.

621. DUTCH FISHING VESSELS OFF GORLESTON. *Edwin Hayes, R.H.A.*, R.I.

622. NIGHT-WATCH OFF DUTY. *Louis Haghe*, Hon. Pres.

623. TWILIGHT NEAR LEWES. *H. G. Hine*, R.I.

624. SPRING. *J. W. Waterhouse*, R.I.

625. THE DANCING LESSON. *Chas. J. Staniland*, R.I.

626. THE FORD. *Henry Birtles.*

627. A CORNISH HARBOUR. *Chris. Poole.*

628. ST. LAZARE, AVALLON, YONNE. *C. Gilder Maundrell.*

629. *W. H. Fortye.*
"The misty rippling river where
The willows hang and dream."

630. CHRYSANTHEMUMS. *Mrs. J. W. Whymper.*

631. *Herbert W. Foster.*
"Far from the madding crowd's ignoble strife
Their sober wishes never learned to stray."

632. HADDON HALL, FROM THE BAKEWELL MEADOWS. *T. P. Jones Parry.*

633. THE LONG LINE OF THE COAST. *Herbert Chipp.*

634. COMING ON TO BLOW. *Walter Wm. May*, R.I.
(See Illustration.)

635. THE FISHERMAN'S STOCK IN TRADE. *Jas. G. Philp*, R.I.

636. A FAIRY TALE. *G. A. Storey, A.R.A.*
(See Illustration.)

637. HAUGHTON CASTLE, NORTHUMBERLAND. *James Orrock*, R.I

638. A REVERIE. *Chas. J. Staniland*, R.I.

639. A SPANISH PLAYER. *Thomas R. Macquoid*, R.I.

640. ON THE STOUR. *J. R. Wells.*

641. ON THE LLUGY, NORTH WALES. *Miss Susanna Matkin.*

642. EARLY MORNING, AUTUMN—MIST CLEARING OFF. *Vernon Howard*

643. A SPRING DAY ON THE THAMES. *Walter Goldsmith.*

644. AN OLD HOUSE IN BARNARD CASTLE. *A. H. Hallam Murray.*

645. RAINY WEATHER, HAMBLEDON. *Alfd. Powell.*

646. MARIGOLDS. *Miss Anne E. Hopkinson*

647. EVENING ON THE CONWAY. *J. S. Morland.*

648. SOMETHING WRONG. *Thomas Huson*, R.I.
(See Illustration.)

649. THE HAYFIELD. *Henry Birtles.*

650. 'LISTED. *W. Henry Gore.*

651. NEAR LAMLASH, ARRAN. *James V. Scott.*

652. THE BANKS OF LOCH ARD. *J. J. Bannatyne.*

653. OLD PLACE, PULBOROUGH. *H. R. Robertson.*

654. A WEST COUNTRY BOAT BUILDER. *W. L. Wyllie*, R.I.

655. A THAMES BRIDGE. *Yeend King.*

656. ITALIAN FISHING BOATS ON THE RIVIERA. *John O'Connor.*

657. AN OLD PIER ON THE EAST COAST. *Thomas Pyne.*

658. PIAZZA DEL MERCATO VECCHIO, FLORENCE —AFTERNOON. *Lionel Muirhead.*

659. WEOBLY CASTLE, COAST OF GOWER, SOUTH WALES. *Allan Duncan.*

660. BY THE RIVER'S SIDE. *Robinson Elliott.*

661. ON THE MORAY FIRTH. *Arthur Perigal, R.S.A.*

662. RESTING, BUT READY. *Miss Rosalie M. Watson.*

663. EVENING NEAR STAINES MOOR. *Arthur Willett.*

664. LILIES. *Mrs. Wm. Duffield,* R.I.
(See Illustration.)

665. WHITBY. *Frank Dillon,* R.I.

666. "A DINER EN PLEIN VENT" IN CAIRO. *G. Montbard.*

667. WEST WICKHAM CHURCH. *Philip Norman.*

668. PLOUGHING—IN SUSSEX. *Edward H. Fahey,* R.I.

669. GRAY'S INN LANE. *John Fulleylove,* R.I.

670. A COTTAGE ON THE HILL, EAST TARTERT, LOCH FYNE. *Edwin Moore.*

671. VENICE, OLD AND NEW. *Miss M. E. Wratislaw.*

672. EARLY MARCH. *Miss Barbara H. Macpherson.*

673. HAYFIELD, SHIPLAKE. *William Bradley.*

674. NEAR TINHALEY, CO. WICKLOW, IRELAND. *W. Biscombe Gardner.*

675. A SUMMER MORNING, FALMOUTH BAY. *C. Topham Davidson.*

676. A PASSING SHOWER. *R. K. Penson, F.S.A.,* R.I.
(See Illustration.)

677. CAPTAIN ABSOLUTE AND LYDIA LANGUISH. *H. R. Steer.*
The Rivals, Act 4, Scene 2.
(See Illustration.)

678. WARGRAVE CHURCH. *Ernest Parton.*

679. RETURNING FROM MARKET, CONNEMARA. *Wm. Small,* R.I.
(See Illustration.)

680. MOORISH FOUNTAIN, SEVILLE. *R. Anderson, A.R.S.A.*

681. AZALEAS. *Miss Helen Bruce.*

682. THE OLD ARMCHAIR. *Charles G. Hards.*

683. THE QUEEN OF THE NIGHT. *G. S. Walters.*

"And God made two great lights :
The greater light to rule the day :
And the lesser light to rule the night."
(See Illustration.)

684. "HALF TURN O'PORT!" ON BOARD H.M. GUNBOAT "TRENT." *A. Ackland Hunt.*

685. AZALEAS. *Miss Grace H. Hastie.*

686. HAYMAKING. *Arthur Wardle.*

687. "Where the reeds and rushes grow." *Byron Cooper.*

688. A MORNING GALLOP. *E. J. Gregory, A.R.A.,* R.I.

689. CHILDREN AT THE STREAM. *R. Carrick,* R.I.

690. A DAY DREAM IN ROME. *G. G. Kilburne,* R.I.

691. BIRDS OF A FEATHER FLOCK TOGETHER. *Edwin W. Everett.*

692. A SUMMER BREEZE. *H. R. Steer.*

693. NEAR RIPLEY, SURREY. *E. Wake Cook.*

694. LOW TIDE. *Joseph Knight,* R.I.

695. THE HARVEST MOON. *W. F. Stocks.*

696. VIEW FROM A SURREY COMMON. *Alfred Powell.*

697. EN BRETAGNE. *W. Spread.*

698. AT THE DOORWAY OF A MOSQUE, CAIRO. *John Whipple.*

699. PALMS AT BORDIGHERA. *Geo. Q. P. Talbot.*

700. STEERAGE PASSENGERS. *Henry Bright.*

701. "In the nest where spring was reared." *Frank Walton,* R.I.
(See Illustration.)

702. SUNSHINE. *C. J. Barraud.*

EAST GALLERY.

703. Deserted. *Yeend King.*

704. A Country Lane, Summer. *Vernon Howard.*

705. Winter Evening. *W. H. Hulk.*

706. The Student. *Guido Bach,* R.I.

707 Daybreak in Egypt. *H. Pilleau,* R.I.
(See Illustration.)

708. In the Redleaf Spinneys. *Geo. S. Elgood,* R.I.

709. The Dial. *John Fulleylove,* R.I.

710. On the Marshes near Southwold. *Keeley Halswelle, A.R.S.A.,* R.I.

711. A Young Family. *Miss Helen O'Hara.*

712. Tales of my Girlhood. *Miss Edith Berkley.*

713. Rest and Refreshment. *B. W. Spiers.*

714. Sta. Maria Della Salute, Venice. *Edwd. H. Bearne.*

715. Bolney Reach. *J. Deane Simmons.*

716. "When Day is Done." *Chris. Poole.*

717. Italian Peasant with Child. *R. Werner.*

718. The Gabelhörner from near the Riffel, Switzerland. *Colin B. Phillip.*

719. A Breezy Day. *James G. Philp,* R.I.
(See Illustration.)

720. A Day Dream. *Henry J. Stock,* R.I.

"Nor seeks nor finds he mortal blisses,
But feeds on the aërial kisses
Of shapes that haunt thought's wildernesses."—Shelley.

721. A Mountain Path. *The Hon. H. Shore, R.N.*

722. Portrait of a Young Artist. *Hugh Carter,* R.I.

723. A Street in Portelle. *John Absolon,* R.I.

724. OVERBURDENED. *G. F. Wetherbee*, R.I.
(See Illustration.)

725. LA CHAPELLE DORÉE, ST. GERVAIS, PARIS. *C. G. Maundrell.*

726. STUDY OF GATE, ROME. *Miss Rosina Stohwasser.*

727. FEEDING THE RABBITS. *George Smith.*

728. THE BACK OF THE MILL. *Evelyn Redgrave.*

729. SUMMER AFTERNOON, STREATLEY. *Newton Benett.*

730. DRIVING GEESE. *R. Hamilton Chapman.*

731. ON THE CORNISH COAST. *John Syer*, R.I.

732. CADER IDRIS. *John Absolon*, R.I.

733. GOING OUT FOR THE NIGHT FISHING, HASTINGS. *C. J. Lewis*, R.I.

734. CONSPIRATORS. (See Illustration.) *Miss Emily Farmer*, R.I.

735. LANDSCAPE. *Carl Werner.*

736. KILCHURN CASTLE, LOCH AWE. *Keeley Halswelle, A.R.S.A.*, R.I.
(See Illustration.)

737. GERTRUDE AND NORMAN, CHILDREN OF EDMUND D. CARVER, ESQ. *Ellen G. Hill.*

738. HARWICH FROM THE STOUR. *J. R. Wells.*

739. LUDGATE HILL. *Charles J. Watson.*

740. TYN-DWR FARM, LLANGOLLEN. *William Eden.*

741. THE ROAD TO THE FARM. *John M. Macintosh.*

742. IN THE MINSTER. *H. Randolph Rose.*

743. SOUTHWOLD HARBOUR. *Albert Hodder.*

744. OVER THE GLEN. *W. Reynolds-Stephens.*

745. BAZAAR, SUEZ. *William Simpson, F.R.G.S.*, R.I.
(See Illustration.)

746. ROCKS AT SARK. *Walter W. May*, R.I.

747. CASCADE ON THE MILL RIVER, ARDRAVAN BRIDGE, NORTH IRELAND. *Philip Mitchell*, R.I.

748. WAITING. *C. J. Lewis*, R.I.
(See Illustration.)

749. A SUSSEX COTTAGE. *Leopold Rivers.*

750. WAITING FOR THE FERRY. *Stanley Berkley.*

751. THE MEETING ON THE GREEN. *F. Hamilton Jackson.*

752. A SUNNY DAY. *Edward Davies.*

753. TOMB OF SIR GEORGE NOWERS, OXFORD CATHEDRAL. *W. J. Boddy.*

754. THE MOSQUES OF ABOO-SEERI. *John Varley.*

755. FRENCH FISHING VESSELS GETTING UNDER WAY. *Edwin Hayes, R.H.A.*, R.I.

756. THE TERRACE WALK. *Geo. S. Elgood*, R.I.

757. "Every true man's apparel fits your thief." *Frank Dadd.*

758. LLANCOURT, ON THE WYE. *Harry Johnson*, R.I.

759. THE HAUNT OF THE FALLOW DEER. *Edmund G. Warren*, R.I.
(See Illustration.)

760. A STUDY. *Edwin Black.*

761. YELLOW ROSES AND CLEMATIS. *Mrs. Wm. Duffield*, R.I.

762. KNITTING. *A. W. Bayes.*

763. IN WINTER QUARTERS, LÜBECK. *Axel H. Haig.*

764. THE TOWING PATH. *Chas. J. Adams.*

765. THE DORSETSHIRE DOWNS AFTER A DRY SUMMER. *F. S. Dayman.*

766. THE GUITAR. *M. W. Ridley.*

767. LATE AGAIN. *Herbert P. Dollman.*

768. PRIMULAS. *Miss Katharine M. Stocks.*

769. BETWEEN STOCKBRIDGE AND LONGSTOCK, HANTS. *R. A. K. Marshall.*

770. THE ACROPOLIS OF ATHENS FROM THE PNYX. *Harry Johnson*, R.I.

771. WHITBY ABBEY. *Frank Dillon*, R.I.

772. A WILTSHIRE VILLAGE—EVENING. *C. J. Lewis*, R.I.

773. SCHEVENING BEACH. *Edwin Hayes, R.H.A.*, R.I.

774. ENTRANCE TO PORT. *Edwin Hayes, R.H.A.*, R.I.

775. ON THE SEVERN. *John Syer*, R.I.

776. JUST A STUDY. *Clement O. Skilbeck.*

777. A CHALLENGE. *Chas. J. Staniland*, R.I.

778. "EIGHTEEN HUNDRED YEARS AGO." *Percy Macquoid*, R.I.

779. IN WINDSOR PARK. *John O'Connor.*

780. MORNING ON THE SOUTH COAST. *Urban Rider.*

781. IN BRIXHAM HARBOUR—AFTER THE GALE. *Arthur Bainbrigge.*

782. ROSES. *Miss Mary E. Butler.*

783. HALF TIMBER HOUSES—RYE, SUSSEX. *R. Phené Spiers.*

784. WAR'S ALARMS. *J. H. S. Mann.*

785. ROUGH PASTURES. *Edward Davies.*

786. A BASKET OF PRIMROSES. *Miss Melicent S. Grose.*

787. WINTER—ON THE SEA. *Harry Hine*, R.I.

788. CAPTIVE LOVE. *T. M. Rorke.*

789. A GREY DAY ON THE RIVER. *Edward Hargitt*, R.I.

790. EVENING ON LAKE LUCERNE. *F. W. Cartwright.*

791. SAND HILLS ON THE LINCOLNSHIRE COAST. *Vernon Howard.*

792. EVESHAM ON THE AVON, WORCESTERSHIRE. *Chas. Marshall.*

793. A DERBYSHIRE BROOK. *Miss Charlotte H. Spiers.*

794. REMAINS OF AN OLD HOUSE AT TANGLEY, GUILDFORD. *Miss E. Julia Robinson.*

795. NEAR MANTUROG, NORTH WALES. *W. Clark Eddington.*

796. Evening—Hampstead. *Thomas R Way.*

797. The Love Letter. *Wm. Rainey.*

798. Purple and Red. *Wm. Hough.*

799. "A willowy brook that drives the mill." *Chas. Earle,* R.I.

800. A Boy Asleep. *Anderson Hague.*

801. Thames at Greenwich. *Walter W. May,* R.I.

802. Lough Swilly from the Castle Grounds, Buncrana, looking towards Dunree Head, Co. Donegal, Ireland. *Philip Mitchell,* R.I.

803. Niphetos Roses. *Miss Marian Chase,* R.I.

804. The Fishermen's Quarter, Portelle. *John Absolon,* R.I.

805. In Jesmond Dene, near Newcastle-on-Tyne. *J. H. Mole,* Vice-Pres.

806. "A Few Minutes to Spare." *John Charlton.*
(See Illustration.)

807. A Farm Cottage, Stanham Green, Berks. *Edgar Varley.*

808. "Rippling at Sweet Leisure." *Evelyn Redgrave.*

809. Lilium Candidum. *Mrs. Cecil Lawson.*

810. Chrysanthemums. *Miss Emily R. Stones.*

811. Ansley's Cove, Torquay. *General Fane.*

812. In the Lledr Valley. *Louis Carrington.*

813. The Woodside. *Thomas Groves.*

814. Saint Vulfrau, Abbeville. *F. P. Barraud.*

815. The Weir, Mapledurham. *Alfred Powell.*

816. A Sketch. *Edward Combes.*

817. Dutch Home Life. *Hugh Carter,* R.I.

818. Une Petite Pensionnaire. *H. Blackburne.*

819. Florence, from the Piazza Michelangelo. *Chas. R. Aston,* R.I.

820. A Servant of the Church. *Edwin Bale*, R.I.

821. Hardwick Hall and Park. *John Fulleylove*, R.I.

822. A Devonshire Stream. *John Syer*, R.I.

823. Luisa Strozzi. *Mrs. Marie Spartali Stillman.*
(See Illustration.)

824. On the East Lynn, North Devon. *B. D. Sigmund.*

825. "Pleasure and Action make the Hours seem Short." *Mrs. L. Bentley Smith.*

826. Silver Birches and Golden Firs. *James T. Watts.*

827. Gravesend Reach from Grays. *A. Ragon.*

828. The Duddon Valley. *Alfred Parsons*, R.I.

829. Memories. *Henry Terry.*

830. On the Calder, Cumberland. *J. H. Mole*, Vice-Pres.

831. Afternoon Tea. *F. S. Morgan.*

832. Corn Threshing and Winnowing on the Roman Campagna. *Chas. H. Poingdestre.*
(See Illustration.)

833. Pilgrims Passing the Sphinx. *J. A. Benwell.*

834. A Late September Sketch. *Miss Dora Cruikshank.*

835. May. *Wm. J. Muckley.*

836. Chrysanthemums. *Miss Louise Aumonier.*

837. In the Park at Sutton Coldfield. *J. Macpherson.*

838. Two Strings to a Beau. *A. W. Bayes.*

839. In the Marshes, Southwold. *Mrs. H. Savile Clarke.*

840. Southwold Pier. *Fred. C. Dixey.*

841. Fresh from the Garden. *Lady Lindsay (of Balcarres)*, R.I.

842. A Lover and His Lass. *Walter Langley*, R.I.

843. Moonrise. *Sir Rupert Kettle, Knt.*

844. On Coldharbour Common, Surrey. *G. Collingwood.*

845. Eunostus Point. *W. L. Wyllie,* R.I.

846. Hay Harvest in Devonshire. *Mary I. Grant.*

847. Study of the Sun Reflection. *Edward H. Fahey,* R.I.

848. A Shattered Veteran: the Great Beech Tree, Haslemere, blown down 6th December, 1883. *J. W. Whymper,* R.I.
(See Illustration.)

849. Shutting the Lock. *H. Caffieri.*

850. The Home Orchard. *Dick Toovey.*

851. "There's not enough for two!" *Stephen J. Dadd.*

852. The Gun Inn, Dedham, Essex. *Luther Hooper.*

853. The Deserted Home. *Miss R. E. Stanton.*

854. Vitoria. *W. B. Spong.*

855. The Student. *Chas. F. Draper.*

856. Tyra-Maw, near Barmouth, N. Wales. *R. J. Moser.*

857. Dorothy. *Mrs. G. Koberwein Terrell.*

858. My Pearl. *E. Moira.*

859. A Sussex Lane near Bodiam. *Richard Douglass.*

860. The First Flush of Spring. *E. Wake Cook.*

861. Sunflowers. *Frank Suddards.*

862. Castle of the Pena, Cintra. *Tristram Ellis.*

863. By the Sheepfold. *C. G. Danford.*

864. Wallflowers. *Miss Rose Barton.*

865. The Firstborn. *Hugh Carter,* R.I.

866. Chrysanthemums. *Miss Fanny W. Currey.*

867. "Pup, pup, up, up!" *James Cole.*

868. Nash's Farm, near Sandridge, Herts. *Harry Hine,* R.I.

869. Sun breaking through a Fog on the Thames. *G. S. Walters.*

870. NAIAD'S FORT, LOUGH SWILLY (THE LAKE OF SHADOWS), DONEGAL, IRELAND. *Philip Mitchell*, R.I.

871. WHITBY HARBOUR. *Stanley Inchbold.*

872. IN THE WOOD. *Miss Marian Chase*, R.I.

873. A HARVEST MORNING. *H. G. Barwell.*

874. NEAR ANSTY, LEICESTERSHIRE. *Edward Davies.*

875. A CORNFIELD. *W. F. Stocks.*

876. DUTCH FISHING BOAT. *Chas. Thornely.*

877. LEAVING THE OLD HOME. *A. Verey.*

878. WINDSOR FROM EATON BACKWATER. *John Heaton.*

879. AN OLD ENGLISH VILLAGE. *F. Hamilton Jackson.*

880. HIGHLAND DROVERS RESTING AFTER THE DAY'S JOURNEY. *John J. Richardson*, R.I.
(See Illustration.)

881. IRONING. *Mrs. George Clausen.*

882. THE OLD PIER, WHITBY. *Charles Earle*, R.I.

883. THE LONELY HOUR. *John Mogford*, R.I.

884. AT SARK. *Walter W. May*, R.I.

885. CONTENT. *Frank W. W. Topham*, R.I.

886. HAWTHORN. *Mrs. Cecil Lawson.*

887. A SCYTHE-SWEPT BARLEY FIELD. *J. W. Walker.*

888. EVENING. *W. Clark Eddington.*

889. EVENING AT SULHAM, BERKSHIRE. *W. Sidney Cooper.*

890. A SUNNY SEA. *K. Macaulay.*

891. *Max Ludby.*

"And nearer to the river's trembling edge
There grew broad flag-flowers, purple prankt with white;
And starry river-buds among the sedge."

892. *F. S. Morgan.*

"A weary Palmer worn and weak,
I wander for my sin."—SCOTT.

893. WHY IS SHE SO IDLE? *Miss Jane M. Dealy.*

894. VESSELS LEAVING PORT. *Edwin Hayes, R.H.A.*, R.I.
(See Illustration.)

895. WALLFLOWERS. *Mrs. J. W. Waterhouse.*

896. FISHING. *C. J. Lewis*, R.I.

897. A CHIP OF THE OLD BLOCK. *Hugh Carter*, R.I.

898. GAUGING HER AFFECTIONS. *H. B. Roberts*, R.I.
(See Illustration.)

899. SELFISH AND GREEDY PUP. *W. H. Trood.*

900. ANEMONES. *Lady Lindsay (of Balcarres)*, R.I.

901. THE COLWYN AFTER RAIN. *Geo. Q. P. Talbot.*

902. LA SOUPÇONNEUSE. *Miss Elizabeth A. Armstrong.*

903. THE OLD GLOBE DRY DOCK. *J. L. Stewart.*

904. IN THE MEADOW NEAR THE HAGUE. *John H. Oswald.*

905. ANITA. *Miss Woodruffe.*

906. A WILD COAST NEAR THE LIZARD. *John Mogford*, R.I.
(See Illustration.)

907. BON JOUR! *John Absolon*, R.I.

908. IN THE SOUND OF SKYE: LOOKING TO LOCH NEVIS. *John A. Houston, R.S.A.*, R.I.

909. ARCHWAY IN SIENA. *Wm. Dennistoun.*

910. THE WAY TO SCHOOL. *Miss Emily Farmer*, R.I.

911. DOLLY'S FIRST SICKNESS. *Agnes Gardner King.*

912. FAUST AND MARGUERITE. *Chas. J. Staniland*, R.I.
(See Illustration.)

913. FALL ON STRATHYRE-BURN, PERTHSHIRE. *John Smart, R.S.A.*

914. ANEMONES. *Miss A. M. Youngman.*

915. MARCH AT THE LAKES—LOUGHRIGG. *Miss Edith Rawnsley.*

916. AT FOWEY, CORNWALL. *J. E. Rogers.*

917. A STUDY. *Sidney Starr.*

918. NUNS SINGING WITH ORGAN. *R. Werner.*

919. Bishopgate Bridge, Norwich. *Charles J. Watson.*

920. By the Water's Edge. *Thomas Ireland.*

921. A Breezy Common. *E. M. Wimperis,* R.I.

922. Home from Gleaning. *C. J. Lewis,* R.I.

923. A Wet Night at the Seaside. *Keeley Halswelle, A.R.S.A.,* R.I.

924. On the Footway to Kynance Cove. *Frank Walton,* R.I.

925. "Possession is Nine Points of the Law." *Stephen T. Dadd.*
(See Illustration.)

926. Schiazzano. *Hamilton Macullum,* R.I.

927. Passeggio. *Ludwig Passini,* R.I.
(See Illustration.)

928. Goring-on-Thames. *Keeley Halswelle, A.R.S.A.,* R.I.

929. A Symphony. *Joseph M. Jopling.*

930. In the Lanterbrunnen, Switzerland. *William Clifton.*

931. Early Morning in the Strand. *Richard T. Bellhouse.*

932. Cleaning the Boat, Walberswick, Suffolk. *E. Cleave Smith.*

933. Roses from the Crystal Palace Rose Show, 1883. *Miss Beatrice M. Hewitt.*

934. A Welsh Village: Evening. *Peter Ghent.*

935. Duddon Bridge—Early Spring. *William Eden.*

936. Portelle. *John Absolon,* R.I.

937. In Donington Park. *James Orrock,* R.I.
(See Illustration.)

938. Afterglow. *H. G. Hine,* R.I.

939. A Rustic Reader. *Miss Emily Farmer,* R.I.

940. Trout Stream on Dartmoor, near Cadover Bridge. *Philip Mitchell,* R.I.

941. STREET SCENE, KURRACHEE. *Arthur Melville.*

942. A YOUNG PLANT. *John White,* R.I.
(See Illustration.)

943. HOME INTERESTS. *H. S. Hopwood.*

944. DOUBTFUL MOMENTS. *Lennard Lewis.*

945. ST. HELIER'S HARBOUR, JERSEY. *Horace Fuller.*

946. ON THE CORNISH COAST. *Charles W. Radclyffe.*

947. NEAR ARUNDEL. *W. J. Slater.*

948. ALFRISTON, SUSSEX. *R. Thorne Waite, R.W.S.*
(See Illustration.)

949. LOW TIDE—COAST OF PICARDY. *T. B. Hardy.*

950. BETWEEN AMALFI AND SALERNO. *Harry Hine,* R.I.

951. EVENING ON THE GHENT CANAL, OSTEND. *Walter W. May,* R.I.

952. A GAME AT CARDS. *Hugh Carter,* R.I.

953. MAUD. *Mrs. H. Champion.*

954. AZALEAS. *Miss Maud Naftel.*

955. THUNDERSTORM CLEARING OFF. STUDY ON THE COAST OF CLARE. *Miss Mary Reeves.*

956. NO! *Miss Mary Eley.*

957. DOGS AND GAME. *James Hardy,* R.I.
(See Illustration.)

958. WILD WEATHER NEAR KYNANCE. *John Mogford,* R.I.

959. THE FISH-POND. *George S. Elgood,* R.I.

960. LOW TIDE. *Thos. Huson,* R.I.

961. STOKE FERRY, NOTTINGHAMSHIRE. *James Orrock,* R.I.

962. MOONLIGHT, VENICE. *Arthur Severn,* R.I.

963. *Henry Chas. Fox.*

"Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds."

964. A Westmoreland Farmstead. *Arthur Tucker.*

965. Kyrene Church, North Wales. *Wm. Bennett.*

966. The Moon of Morning. *Miss Jane Deakin.*

967. Marshy Coastland: North Wales. *John Keeley.*

968. Newlyn Town and Beach: A Grey Morning. *Harry Geoffroi.*

969. Alfriston, Sussex. *S. Bowers.*

970. South Door, St. Alban's Abbey. *Mrs. Harry Hine.*

971. Oats, Lancashire. *J. W. Walker.*

972. Clean Bowled! *Albert Tuck.*

973. Spring Flowers: a Japanese Arrangement. *Frank Dillon,* R.I.

(See Illustration.)

974. The Garrison. *James G. Philp,* R.I.

975. Wallflowers. *Edward H. Fahey,* R.I.

976. The Lock at Eventide. *Edmund G. Warren,* R.I.

977. Summer in Rothiemurchus Woods, Aviemore. *Miss Gertrude Martineau.*

978. Dorothea. *Mrs. H. Champion.*

979. Summer Showers. *Alfred W. Williams.*

980. Old Building near Durham. *Philip Norman.*

981. Evening Thoughts. *Gerke Henkes.*

982. Warwick Castle. *C. R. Aston, R.I.*

983. "Eh Bien, Monsieur." *Miss Maude Goodman.*

984. Signa Sleeping in Sunshine—Florence in the Distance. *C. R. Aston,* R.I.

985. A Summer Day in Yorkshire. *Chas. Richardson.*

986. Transparent Gages. *John Sherrin,* R.I.

987. Summer Roses. *Lady Lindsay (of Balcarres),* R.I.

988. WINDFALLS. *Edith Berkley.*

"With lingering footsteps on their homeward way,
Leaving the last bright beams of glorious day."

989. GORING-ON-THAMES. *Newton Benett.*

990. PELARGONIUMS. *Miss A. M. Youngman.*

991. LOCH EIL, ARGYLLSHIRE. *Arthur Tucker.*

992. THE COVE, FLAMBOROUGH HEAD. *J. Whittet Smith.*

993. A BRIDGE IN KINTYRE NEAR THE SEA. *J. J. Bannatyne.*

994. STUDY OF A BRONZE, BRITISH MUSEUM. *Robert Elson.*

995. A BIT OF COMFORT. *J. H. Barnes.*

996. ISLAND OF INCH FROM THE WHITE STRAND, LOUGH SWILLY, CO. DONEGAL, IRELAND. *Philip Mitchell,* R.I.

(See Illustration.)

997. KINLOCHEIVE AND BEN EAY, LOCH MAREE, SCOTLAND. *J. W. Whymper,* R.I.

998. INLAND NAVIGATION. *Walter W. May,* R.I.

999. LOCH LOMOND, EVENING. *John A. Houston, R.S.A.,* R.I.

(See Illustration.)

1000. CROMWELL AT WAISBY FIELD. *Chas. Cattermole,* R.I.

"Then was seen the secret of Cromwell's extraordinary influence over his determined Ironsides. In an instant he circulated through their ranks the watchword Truth and Peace, and gave out a Psalm which the officers and men at once uplifted with united voice."—FORSTER'S *Life of Cromwell.*

(See Illustration.)

1001. AT THE BRIDGE OF LOCHAY, PERTHSHIRE. *Waller H. Paton, R.S.A.*

1002. HUNT THE SLIPPER. *Alfred W. Strutt.*

1003. ROUEN, FROM L'EGLISE DU BONSECOURS. *Stanley Inchbold.*

1004. THE SANDS AT WHITBY. *John Dinsdale.*

1005. A BRETON BEGGAR. *H. Randolph Rose.*

1006. A SHIP AGROUND: GORLESTONE. *W. J. Callcott.*

1007. A Wiltshire Cornfield. *Miss Kate Prentice.*

1008. A French Dragoon of the Empire. *Lt.-Col. T. S. Seccombe.*

1009. Campanile of San Giorgio in Veladro, with Silversmith's Arch, Rome. *Miss H. J. Jephson.*

1010. Remenham—Autumn. *William Bradley.*

1011. Ludlow Castle, Shropshire. *Cornelius Pearson.*

1012. The Vessel of Oil. *Edward Clifford.*

1013. The Temple of Minerva at Sunium (Cape Colonna). *Harry Johnson,* R.I.
(See Illustration.)

1014. On our Coast—Cornwall. *James G. Philp,* R.I.

1015. Thames Barges. *W. Sidney Cooper.*

1016. Dordrecht. *Edwin Hayes, R.H.A.,* R.I.

1017. A Sketch—Santa Margherita, near Genoa. *Chas. R. Aston,* R.I.

1018. A Bible Reading. *Edwin A. Abbey,* R.I.
(See Illustration.)

1019. The Old Mill. *E. M. Wimperis,* R.I.
(See Illustration,)

1020. Wallflowers. *Miss Mary E. Butler.*

1021. A Portrait. *Miss Kate Hitchcock.*

1022. Dante in Florence. *W. Cave Thomas.*

1023. Evening amongst the Cloisters. *C. J. Fox.*

1024. Fragrant Blossoms. *Miss Helen Brown.*

1025. Venice. *Edwd. H. Bearne.*

1026. Primroses. *Mrs. Caroline H. Norman.*

1027. Old Farm and Bridge, Elsted, Surrey. *Charles Brockman.*

1028. On the Grand Canal, Venice. *E. Hereford.*

1029. PLAY. *James Hayllar.*

1030. CLOUDS LIFTING—WALLASEY MARSH. *Isaac Cooke.*

1031. WIND AGAINST TIDE—SWANAGE, DORSET. *H. G. Hine,* R.I.
(See Illustration.)

1032. YELDHAM HALL, ESSEX. *Charles Earle,* R.I.
(See Illustration.)

1033. IL PICCOLO PASTORE. *Edwin Bale,* R.I.

1034. A CLIFF PATH—SOUTH DEVON. *J. H. Mole,* Vice-Pres.

1035. A DREAM OF THE SEA. *Edwin Bale,* R.I.
(See Illustration.)

1036. ON THE EXE. *John Syer,* R.I.

1037. PLAY. *J. B. Kennington.*

1038. LINCOLN. *Miss Alice Swan.*

1039. THE CROCKERY CART. *Harry Tuck.*
(See Illustration.)

1040. THE BATHER. *Miss Grace Cruickshank.*

1041. CHAPEL NEAR SAAS, IN SWITZERLAND. *Miss Donkin.*

1042. HELFORD, CORNWALL. *Miss Alice Manly.*

1043. A YORKSHIRE FISHING VILLAGE. *Percy Belgrave.*

1044. "A WANDERING HARPER, SCORNED AND POOR." *Wm. H. Weatherhead.*
(See Illustration.)

1045. ON THE HILLSIDE. *Miss Bessie J. Spiers.*

1046. SANTA MARIA. *Hamilton Macallum,* R.I.

1047. A STREAMLET. *Alfred Parsons,* R.I.

1048. ON THE COMMON. *John M. Macintosh.*

1049. NEAR HENLEY-ON-THAMES. *Mrs. W. Oliver,* R.I.

1050. A BOUGH OF APPLES. *John Sherrin,* R.I.

1051. AUTUMN FLOWERS. *Lady Lindsay (of Balcarres),* R.I.

1052. CHRISTCHURCH, HANTS. *John H. Dearle.*

1053. A Dutch Meadow. *G. Hitchcock.*

1054. A Worcestershire Cottage. *W. Clark Eddington.*

1055. Yellow Chrysanthemums. *Miss Elizabeth Bywater.*

1056. *William G. Addison.*

"When daffodils begin to peer
With heigh! the doxy over the dale,
Why, then comes in the sweet o' the year,
For the red blood reigns in the winter's pale."

1057. A Stream. *W. F. Clark*

1058. The Last of the Harvest. *A. J. Crozier.*

1059. In Port. *Henry A. Harper.*

1060. Near Snowdon. *John Syer,* R.I.

1061. Sandwich, Kent. *Wilfrid Ball.*

1062. Primroses. *Miss Marian Chase,* R.I.

1063. A Moorland Farm. *Charles Earle,* R.I.

1064. The Blind Beggar. *Edward Hargitt,* R.I.

1065. The Bridebook. *L. Zorn.*

1066. Great Expectations. *H. R. Roberts,* R.I.

1067. Mrs. Algernon S. Montagu. *F. Smallfield.*

1068. A Gower Road near Porteyon, S. Wales. *Allan Duncan.*

1069. Notre Dame de Paris. *John Varley.*

1070. Ave Maria! *Louis Haghe,* Hon. Pres.

1071. "He giveth his beloved sleep."—Psalm cxxvii. 2. (See Illustration.) *Henry J. Stock,* R.I.

1072. Under the Downs. *J. Aumonier,* R.I.

1073. The End of the Skating. (See Illustration.) *Townely Green,* R.I.

1074. "When the Kye come Hame." *Stanley Berkley.*

1075. By the Way—Brittany. *Louis Absolon.*

1076. Bettws-y-Coed. *Henry Clifford.*

1077. Roses. *Miss M. D. Mutrie.*

1078. Wind-blown Birch Trees, Orthog, near Bournemouth. *Miss Constance L. Fripp.*

1079. Sunset over Westminster. *Arthur Severn*, R.I.
(See Illustration.)

1080. Châtillon, Savoy. *James Fahey*, R.I.
(See Illustration.)

1081. A Diver. *Walter Crane*, R.I.
(See Illustration.)

1082. "Side Shadows of Green Air." *Frank Walton*, R.I.

1083. Summer Noon, at Land's End. *John Mogford*, R.I.

SCULPTURE.

Terra Cotta Bust. *Peploe Brown.*
(See Illustration.)

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ADDISON, WILLIAM G. North Warnborough, Odiham, Hants. 1056.
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Barnard, George, 8, Harrington Square, N.W. 54.
Barnes, J. H. 28, Shaftesbury Road, Hammersmith, W. 995.
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Barraud, Francis, 17, Fitzroy Street, Fitzroy Square, W. 588.
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Bell, Arthur G. Bramerton, Hampstead Hill Gardens, N.W. 184, 442.
Bell, Miss Ada, 24, Bedford Place, Russell Square, W.C. 162, 259, 512.
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Benett, Newton, Fritham, Lyndhurst, Hants. 286, 729, 989.
Benger, Berenger, 9, Ranelagh Street, Liverpool. 135.
Bennett, Wm. 15, Bolsover Street, W. 965.
Benwell, J. A. 13, Abingdon Villas, Kensington, W. 833.
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Berkley, Miss Edith, 38, Finborough Road, South Kensington, S.W. 712, 988.
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Bernard, Miss Margaret, Northfield House, Bath. 156, 447, 606.
Birtles, Henry, 152, Adelaide Road, N.W. 165, 626, 649.
Bishop, W. Follen, 41, South Hill Road, Liverpool. 593.
Black, Edwin, 234, Marylebone Road, W. 242, 760.
Blackburne, H. 46, Batoum Gardens, West Kensington Park, W. 560, 818.
Blake, L. 147, Strand, W.C. 113.
Bligh, Jabez, Shorne, Gravesend. 143, 155.
Boddy, W. J. Gale House, Acomb, York. 402, 753.
Boot, W. H. J. Markeaton, Well Road, Hampstead, N.W. 110, 347.
Boulton, Miss C. B. Copped Hall, Totteridge, Herts, N. 327.
Bourne, S. Simla Villa, Raleigh Street, Nottingham. 493.
Bowers, S., 2, Mortlake Terrace, Kew. 969.
Bowlby, Mrs. A. care of Mr. G. Squire, 293, Oxford Street, W. 265.
Boyd, A. J. 257, West George Street, Glasgow. 419.
Bradley, Wm. Bourne End, Maidenhead, Berks. 37, 673, 1010.
Brandard, E. P. 2, Albion Grove, Barnsbury, N. 545.
Bright, Henry, 2, Park Place, Gigg's Hill, Thames Ditton. 700.

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Burchett, Arthur, Willoughby Lodge, Hampstead, N.W. 445.
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Butler, Miss Mary E. 57, Elizabeth Street, Eaton Square, W. 782, 1020.
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Carrington, Louis, Tower Hill, Dorking. 812.
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CHEVALIER, NICHOLAS, 5, Porchester Terrace, Hyde Park, W. 541.
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COLE, JAMES, Grove Lodge, Acton, W. 867.
COLLINGWOOD, G. Gillhead, Windermere. 19, 844.
COLLINS, CHARLES, Horsham Road, Dorking. 448, 449.
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COOKE, ISAAC, The Breck, Wallasey, Cheshire. 1030.
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De Maine, Miss A. Bolton Abbey, Skipton. 52.
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FIDLER, GIDEON M. Teffont Magna, via Salisbury. 434.
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FOWLER, HOWARD, Thorndean, Staines. 106.
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FRASER, ROBERT W. 111, Highbury Hill, N. 462, 525.
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GREGORY, E. J. *A.R.A.*, *R.I.* 6, Abercorn Place, Maida Vale, N.W. 348, 538, 688.

GARDNER, EDWIN C. 56, Ambler Road, Finsbury Park, N.W. 262.
GARDNER, W. BISCOMBE, Thirlestane, Tower Hill, Dorking. 62, 278, 674.
GARLAND, HENRY, 3, Woodfield Terrace, Harrow Road, W. 203.
GARRAWAY, G. HERVEY, 10, Eversley Street, Princes Road, Liverpool, 48.
GEOFFROI, HARRY, Malcolm Villa, Alexandra Road, Penzance. 968.
GHENT, PETER, Tal-y-bont, near Conway, North Wales. 615, 934.
GLENDENING, A., JUN. 161, Bird in Bush Road, Peckham, S.E. 23.
GOODWIN, HARRY, 42, Powis Square, W. 124.
GODET, JULIUS, 67, Albert Street, Camden Town, N.W. 121.
GOLDSMITH, WALTER, 3, Blenheim Villa, Grenfell Road, Maidenhead. 300, 643.
GOODALL, J. E. 17, Fitzroy Street, W. 311.
GOODMAN, MISS MAUDE, 7, Barton Street, Baron's Court Road, West Kensington, S.W. 983.

Gore, W. Henry, 56, Prince's Square, Kennington Park, S.E. 650.
Grace, James E. Milford, Surrey. 280.
Graham, Mrs. W. J. 37, Wellington Road, St. John's Wood, N.W. 351.
Grant, Miss Mary I. Hillersdon, Cullompton, Devon. 846.
Green, David, 39, Circus Road, St. John's Wood, N.W. 378.
Greenish, Florence, 5, Syveden Terrace, Billing Road, Northampton. 126.
Groome, W. H. C. 2, Arlington Road, Castle Hill Park, W. 210, 260.
Grose, Melicent S. care of Rev. S. H. Grose, Queen's College, Oxford. 786.
Groves, Thomas, 2, Lansdowne Terrace, West Street, Leicester. 2, 107, 813.

HAGHE, LOUIS, *Hon. Pres.* Fern Lodge, 103, Stockwell Road, S.W. 470, 622, 1070.
HALSWELLE, KEELEY, *A.R.S.A.*, *R.I.* 4, Albemarle Street, W. 710, 736, 923, 928.
HARDY, JAMES, *R.I.* Thyra House, North Finchley, N. 957.
HARGITT, EDWARD, *R.I.* 1, Bedford Road, Bedford Park, Chiswick, W. 94, 196, 554, 789, 1064.
HAYES, EDWIN, *R.H.A.*, *R.I.* Briscoe House, Steele's Road, N.W. 261*, 532, 621, 755, 773, 774, 894, 1016.
HERBERT, J. R. *R.A.*, *Member Correspondent of the Institute of France, Hon. Mem. R.I.* The Chimes, Queen's Road, Kilburn, N.W. 441.
HERKOMER, HUBERT, *A.R.A.*, *R.I.* Dyreham, Bushey, Herts.
HINE, HARRY, *R.I.* Pré Mill House, St. Alban's, Herts. 360, 515, 584, 787, 868, 950.
HINE, H. G. *R.I.* 130, Haverstock Hill, N.W. 91, 100, 578, 614, 623, 938, 1031.
HOLLOWAY, C. E. *R.I.* 36, Gloucester Road, Regent's Park, N.W. 176, 270.
HOUSTON, JOHN A. *R.S.A.*, *R.I.* 10, Upper Phillimore Place, Kensington, W. 7, 908, 999.
HUNTER, COLIN, *A.R.A.*, *R.I.* 14, Melbury Road, Kensington, W.
HUSON, THOMAS, *R.I.* 1, Northcote, Waterloo, Liverpool. 9, 11, 361, 495, 648, 960.

Haddon, A. Trevor, 279, Norwood Road, Herne Hill, S.E. 292.
Hadfield, Charles A. 153, Fellows Road, N.W. 518.
Hague, Anderson, Heaton Lane, Stockport. 577, 800.
Haig, Axel H. 32, Randolph Gardens, Maida Vale, N.W. 214, 763.
Hall, Wm. 23, Coleshill Street, Eaton Square, S.W. 400.
Hards, Charles G. 110, Richmond Road, Earl's Court, S.W. 682.
Hardy, J. B. Danesmere, Lambolle Road, Belsize Square, N.W. 949.
Harper, Henry A. care of Mr. Hyndman, 3, Garden Road, Abbey Road, N.W. 188, 228, 1059.
Harpwood, Mrs. Mordan, The Avenue, Gipsy Hill, S.E. 479.

Hastie, Miss Grace H. 216, Camberwell Grove, S.E. 513, 685.
Hayes, Claude, Briscoe House, Steele's Road, N.W. 318.
Hayllar, James, Castle Priory, Wallingford. 1029.
Hayllar, Miss Kate, Castle Priory, Wallingford, Berks. 530.
Heaton, John, Park Cottage, Datchet. 878.
Helcké, A. 1, Langham Studios, Portland Place, W. 539.
Hemy, C. Napier, 1, Park Terrace, Falmouth. 146.
Henkes, Gerke, Voorburg, near The Hague. 981.
Hereford, E. 3, Tower Hill, Gourock, Greenock. 1028.
Hern, Charles E. 158, Leadenhall Street, E.C. 136.
Hewitt, Miss Beatrice M. St. Aubyn's, Kew. 492, 933.
Hill, Ellen G. 27, Thurlow Road, Hampstead, N.W. 737.
Hilliard, Laurence, Coniston, Ambleside. 88.
Hine, Mrs. Harry, Pré Mill House, St. Alban's. 970.
Hitchcock, G. 21, Gracechurch Street, E.C. 1053.
Hitchcock, Miss Kate, 96, Adelaide Road, South Hampstead, S.W. 1021.
Hobson, Miss Ellen M. 10, Regent's Park Road, N.W. 119.
Hodder, Albert, School of Art, Worcester. 743.
Holroyd, Charles, Yeadon House, Woodhouse Lane, Leeds. 592.
Hooper, Luther, East Bergholt, Suffolk, 18, 852.
Hooper, Margaret L. 2, Pembroke Gardens, Kensington. 151.
Hopkins, Everard, 17, Holland Park Road, Kensington, W. 41, 44.
Hopkinson, Anne E. Kentwood, Blythe Hill, Catford, S.E. 321, 646.
Hopwood, H. S. 285, Stockport Road, Manchester. 115, 943.
Hough, Wm. 22, Newman Street, Oxford St. W. 798.
Howard, Vernon, Spilsby Road, Boston, Lincolnshire. 642, 704, 791.
Hughes, Miss F. L. care of Mr. George Pragnell, 22, St. Paul's Churchyard, E.C. 199.
Hulk, W. F. Shere, Guildford, Surrey. 163, 705.
Hume, E. South Harting, Petersfield. 537.
Humphery, Edward J. 44a, Maddox Street, W. 160.
Hunt, A. Ackland, Lynton Villa, Kidbrooke Grove, Blackheath, S.E. 43, 490, 684.
Hunt, Thomas, 113, West Regent Street, Glasgow. 556.
Hutton, Alfred, 10, Bury Street, St. James, S.W. 140, 169.
Huttula, R. 27, Upper Tollington Park, N. 299.
Hyde, H. J. 30, Tufnell Park Road, N. 97.

Inchbold, Stanley, 13, Boscobel Gardens, N.W. 871, 1003.
Ingram, W. Ayerst, 3, Trafalgar Studios, Manresa Road, Chelsea, S.W. 29.
Ireland, Thomas, 105, Prince of Wales's Road, Haverstock Hill, N.W. 920.

JOHNSON, C. E. *R.I.* Morven House, Steele's Road, N.W. 363, 500.
JOHNSON, HARRY, *R.I.* The Holt, 12, Loudoun Road, St. John's Wood, N.W. 38, 46, 472, 758, 770, 1013.

JACKSON, F. HAMILTON, 18, Queen Anne's Grove, Bedford Park, Chiswick. 751, 879.
JACKSON, MISS EMILY F. Beechwood, Carshalton, Surrey. 301, 616.
JEPHSON, MISS HARRIET J. Olinda, East Cowes, Isle of Wight. 1009.
JONES, CHARLES, Heathercroft, Balham Hill, S.W. 21.
JONES, HAMPSON, 215, North Hill Street, Liverpool. 235.
JONES, REGINALD, Shrublands, Eltham, Kent. 109.
JOPLING, MRS. J. M. 28, Beaufort Street, Chelsea Embankment, S.W. 3.
JOPLING, JOSEPH M. 28, Beaufort Street, Chelsea Embankment, S.W. 422, 604, 929.
JOYCE, MISS MARY, 2, Evesham Villas, Lower Norwood, S.E. 281.

KEELING, WM. KNIGHT, *R.I.* Laburnum Cottage, Barton-on-Irwell, Manchester. 6.
KILBURNE, G. G., *R.I.* Hawkhurst House, Steele's Road, N.W. 230, 690.
KNIGHT, JOSEPH, *R.I.* Min-afon, Bettws-y-Coed, North Wales. 167. 387, 569, 694.

KEELEY, JOHN, care of S. KEELEY, 38, Whittall Street, Birmingham. 90, 967.
KENNEDY, E. SHERARD, 6, Bedford Gardens, Kensington. 229.
KENNINGTON, T. B. 9, Bolton Studios, West Kensington, W. 1037.
KERR, G. C. 133, Abbey Road, St. John's Wood, N.W. 57, 415, 531.
KETTLE, SIR RUPERT, Merridale, Wolverhampton. 843.
KINDERSLEY, MISS FANNY K. Clyffe, Dorchester. 587.
KINDON, M. E. 3, Trafalgar Square, Chelsea, S.W. 243.
KING, HAYNES, Camden Studios, Camden Street, N.W. 456.
KING, MISS AGNES GARDNER, 24, Hamilton Terrace, St. John's Wood, N.W. 911.
KING, YEEND, 15, Hamilton Terrace, N.W. 455, 655, 703.
KINSLEY, ALBERT, 6, Lilac Grove, Skinner Lane, Leeds. 192, 534.
KNOWLES, W. P. Christchurch, Hants. 173.

LANGLEY, WALTER, *R.I.* Pembroke Lodge, Paul, Penzance. 275, 423, 426, 842.
LEWIS, C. J. *R.I.* Riverview, 122, Cheyne Walk, S.W. 125, 424, 597, 733, 748, 772, 896, 922.
LINDSAY, LADY (of Balcarres), *R.I.* 41, Hans Place, Chelsea, S.W. 164, 225, 508, 841, 900, 987.
LINTON, JAMES D. *President*, Ettrick House, Steele's Road, Haverstock Hill, N.W. 613.
LUCAS, SEYMOUR, *R.I.* New Place, West Hampstead, N.W. 435.

LAWSON, MRS. CECIL, Heathedge, Haslemere, Surrey. 809, 886.
LE FLEMING, MISS MILDRED, Rydal Hall, Ambleside, Westmoreland. 295, 430.
LESSORE, JULES, Southwick, Sussex. 36.
LEWIS, LENNARD, 26, Upper Park Road, Haverstock Hill, N.W. 944.

LINDNER, MOFFAT P. 57, Bedford Gardens, Kensington, W. 39, 274.
LINDSAY, SIR COUTTS, Bart., Grosvenor Gallery, W.
LORIMER, J. H. 17, Holland Park Road, W. 345.
LOVELL, ELIZABETH M. 11, Canonbury Square, N. 215.
LUCAS, GEORGE, The Avenue, Acton, W. 84.
LUDBY, MAX, Ye Hutte, Cookham Dean, Berks. 421, 891.
LUDOVICI, ALBERT, 20, Mornington Road, Regent's Park, N.W. 494.

MACALLUM, HAMILTON, *R.I.* 44, Piccadilly, W. 407, 926, 1046.
MACBETH, ROBERT W., *A.R.A.*, *R.I.* Wychcombe Studios, England's Lane, Haverstock Hill, N.W.
MACQUOID, PERCY, *R.I.* 4, Penywern Road, Earl's Court, S.W. 778.
MACQUOID, THOMAS R., *R.I.* Stanley Place, Chelsea, S.W. 89, 138, 310, 330, 579, 639.
MACWHIRTER, J., *A.R.A.*, *R.I.* 1, Abbey Road, N.W. 516, 522.
MAPLESTONE, HENRY (the late), *R.I.* 1, Richmond Gardens, Uxbridge Road, Notting Hill, W. 85, 96, 289.
MAY, WALTER WILLIAM, *R.I.* 34, Percy Street, Rathbone Place, 178, 611, 634, 746, 801, 884, 951, 998.
MITCHELL, PHILIP, *R.I.* 4, Bedford Terrace, Plymouth. 105, 180, 354, 747, 802, 870, 940, 996.
MOGFORD, JOHN, *R.I.* 17, Park Road, Haverstock Hill, N.W. 5, 334, 398, 549, 883, 906, 958, 1083.
MOLE, J. H., *Vice-Pres.* 7, Guilford Place, Russell Square, W.C. 204, 359, 369, 805, 830, 1034.

MACAULAY, K. Capel Curig, North Wales. 890.
MACBETH, JAMES, 1A, Old Bond Street, W. 25, 222, 499.
MACBETH, RAEBURN A. 2, Park Road Studios, Haverstock Hill, N.W. 546.
MACCULLOCH, JAMES, 9, Harrington Square, N.W. 217.
MACDOUGALL, NORMAN M. 27, Park Villas, Kilburn, N.W. 171, 377.
MACINTOSH, JOHN M. care of C. W. Deschamps, Esq., 1A, Old Bond Street, W. 573, 741, 1048.
MACNAB, P. 219, Maida Vale, W. 468.
MACPHERSON, BARBARA H. 61, Cambridge Road, Kilburn, W. 672.
MACPHERSON, JOHN, 61, Cambridge Road, Kilburn, W. 837.
MAGUIRE, HELENA J. 6, Blomfield Crescent, Westbourne Terrace, W. 72, 451, 553.
MANLY, ALICE, 38, Park Road, Haverstock Hill, N.W. 464, 1042.
MANLY, C. MACDONALD, 13, London Street, Fitzroy Square, W.C. 188.
MANN, J. H. S. Camden Studios, Camden Street, Oakley Square, N.W. 784.
MAPLESTONE, F. E. 1, Richmond Gardens, Uxbridge Road, W. 527.
MARSHALL, CHARLES, 112, Mansfield Road, Gospel Oak, N.W. 792.
MARSHALL, R. A. K. 141, Huddleston Road, Tufnell Park Road. 416, 769.

Martin, Charles, 50, Victoria Road, Kensington, W. 69.
Martineau, Edith, 35, Gordon Square, W.C. 571.
Martineau, Gertrude, 5, Cornwall Residences, Regent's Park, N.W. 367, 977.
Mason, W. H. Morton, East Retford. 120.
Massey, Harry P. Royal Institute Schools, 45, Great Ormond Street, W.C. 466.
Matkin, Susanna, Stamford. 641.
Maundrell, C. Gilder, 81, Camden Road, N.W. 628, 725.
May, A. Dampier, 58, Walton Street, Pont Street, S.W. 371, 381.
May, Powell, Warren Road, Bexley Heath. 20, 141.
McCracken, Katherine, Gothic House, Lee Road, Blackheath, 379.
Medlycott, Hubert, Hill, Gloucestershire. 366.
Melville, Arthur, 5, Haylitt Road, West Kensington Park, W. 157, 183, 941.
Menpes, Mortimer L. Osborn Lodge, Fulham, S.W. 336, 349, 544.
Menzies, Mrs. John, 8, Jarratt Street, Hull. 150, 589.
Mercer, Frederick, Radmoor Wood, Abbots Bromley, Rugeley. 80.
Millais, Will H. Ward Hill, Farnham. 112.
Miller, Miss Henrietta, 7, Perham Road, West Kensington, S.W. 213.
Moberly, Mariquita J. 1, Cheniston Gardens Studios, Kensington, W. 297.
Moira, E. Chislehurst, Kent.
Montbard, G. 13, Chalcott Gardens, England's Lane, Haverstock Hill, N.W. 666.
Moore, W. 24, Burton Lane, York. 356.
Morgan, F. S. 27, Camden Park Road, N. 831, 892.
Morland, J. S. Bryn Castell, Trefriw, R.S.O. Carnarvonshire, N. Wales. 647.
Morton, George, 9, Bolton Studios, Redcliffe Road, South Kensington, S.W. 198, 580.
Moser, Robert James, 45, Bedford Square, W.C. 149, 856.
Mossman, David, 4, Brook Street, Hanover Square, W. 574.
Mottram, Charles S. Kenilworth House, Cavendish Road, Brondesbury, N.W. 585.
Muckley, W. J. 7, West Cromwell Road, S. Kensington, S.W. 835.
Muir, Miss Jessie, 89, Mildmay Park, Stoke Newington, N. 128.
Muirhead, Lionel, 8, Great Marylebone Street, W. 227, 658.
Murray, A. H. Hallam, 50, Albemarle Street, W. 326, 644.
Murray, Frank, 29, Queen Square, W.C. 234.
Mutrie, M. D. 36, Palace Gardens Terrace, Kensington, W. 1077.

Naftel, Miss Maud, 76, Elm Park Road, S.W. 503, 954.
Nash, Joseph, 36, The Avenue, Bedford Park, W. 51, 244.
Nicholl, Mrs. A. R. 1, Caversham Road, Kentish Town Road, N.W. 79, 104.
Nicholson, Alexr. Reigate Road, Sutton, Surrey. 526.

NICOLET, G. 21, Gracechurch Street, E.C. 59.
NORMAN, MRS. C. H. Ker Street, Devonport, Devon. 172, 1026.
NORMAN, PHILIP, 53, Harrington Gardens, South Kensington, S.W. 667, 980.

OLIVER, MRS. W. *R.I.* The Brewery House, Great Berkhampsted. 122, 161, 312, 1049.
ORROCK, JAMES, *R.I.* 48, Bedford Square, W.C. 153, 411, 637, 937, 961.
O'CONNOR, JOHN, 28, Abercorn Place, St. John's Wood, N.W. 656, 779.
O'HARA, MISS HELEN, The Castle, Portstewart, Co. Londonderry, Ireland, 711.
OSCROFT, SAMUEL W. 27, Chaucer Street, Nottingham. 591, 607.
OSWALD, JOHN H. 28, London Street, Edinburgh. 904.
OTTEWELL, B. J. 11, Hubert Road, South Wimbledon. 357.

PARSONS, ALFRED, *R.I.* 54, Bedford Gardens, Kensington, W. 436, 828, 1047.
PASSINI, LUDWIG, *R.I.* Casa Barbier, San Vio, Venice. 927.
PENSON, R. KYRKE, *F.S.A.*, *R.I.* Dinham House, Ludlow. 676.
PHILP, JAMES G., *R.I.* 3, Woodland Crescent, Falmouth. 68, 246, 473, 635, 719, 974, 1014.
PILLEAU, HENRY, *R.I.* 74, Elm Park Road, Fulham Road, S.W. 139, 373, 439, 523, 594, 707.

PAGET, MISS ELISE, Woodrings, Pinner, Middlesex. 353.
PALMER, G. H. Victoria Mansions, S.W. 63.
PARRY, T. P. JONES, Plas Warren, Ellesmere. 590, 632.
PARSONS, MISS LETITIA M. North End, Frome. 185.
PARTON, ERNEST, 8, Elm Tree Road, N.W. 678.
PATON, WALLER H. *R.S.A.* 15, George Square, Edinburgh. 237, 1001.
PAYNE, ARTHUR F. 25, Lowndes Square, S.W. 507.
PEARSON, CORNELIUS, 15, Harpur Street, Bloomsbury. 1011.
PEDDER, JOHN, Palace Chambers, Westminster, S.W. 529.
PEEL, MISS C. BERTHA, Knowlmere, Clitheroe.
PERIGAL, ARTHUR, *R.S.A.* 7, Oxford Terrace, Edinburgh. 661.
PERUGINI, KATE, 141, Warwick Street, Eccleston Square, S.W. 352, 595.
PHILLIP, COLIN B. 8, St. Martin's Place, W. 211, 510, 718.
PIGOTT, W. H. Shirle Hill, Sharrow, Sheffield. 279.
PILLEAU, F. STARTIN, 8, Hornton Street, Kensington, W. 186.
PLIMPTON, MISS CONSTANCE, 23, Lansdowne Road, South Lambeth, S.W. 245.
POINGDESTRE, CHARLES H. 47, Colomberie, Jersey. 832.
POOLE, CHRIS. Endyon, Ryde Vale Road, Balham, S.W. 627, 716.
POWELL, ALFRED, 40, Acacia Road, St. John's Wood, N.W. 645, 696, 815.

PRENTICE,, MISS KATE, 25, Edwardes Square, W. 240, 1007.
PYNE, THOMAS, 56, Upper Park Road, Haverstock Hill, N.W. 223, 557, 57.

QUINTON, A. 12, New Court, Lincoln's Inn, W.C. 118.

RICHARDSON, JOHN J., *R.I.* 12, Porchester Terrace, Bayswater, W. 81, 598, 880.
ROBERTS, HENRY B., *R.I.* 5, Richmond Place, Russell Road, Holloway, N. 599, 609, 898, 1066.
RADCLYFFE, CHARLES W. 66, Hagley Road, Birmingham. 946.
RAGON, A. 38, Sinclair Road, West Kensington, W. 174, 827.
RAINEY, WILLIAM, 12, New Court, Lincoln's Inn, W.C. 797.
RAWLE, JOHN S. 35, St. Augustine's Road, Camden Square, N.W. 375.
RAWNSLEY, MRS. EDITH, Crosthwaite Vicarage, Keswick. 915.
RAYNER, MISS LOUISE, 2, Ash Grove, Chester. 224.
REDGRAVE, EVELYN, 27, Hyde Park Gate, S.W. 728, 808.
REED, MISS MARY, 13, Newman Street, W. 304.
REEVES, MISS MARY, Tramore, Douglas, Cork. 955.
REYNOLDS, W. Bush Hill Park, Enfield. 547.
RICHARDSON, CHARLES, 21, Notting Hill Square, Kensington, W. 985.
RIDER, URBAN, 9, Marine Parade, Folkestone. 780.
RIDLEY, M. W. 80, Peel Street, Campden Hill Road, Kensington, W. 766.
RIVERS, LEOPOLD, 3, Terrett's Court, Upper Street, Islington, N. 749.
ROBERTSON, ARTHUR, 1, Hampton Grove, Surbiton, S.W. 452.
ROBERTSON, CHARLES, Godalming. 55.
ROBERTSON, H. R. 1, Steele Studios, Haverstock Hill, N.W. 653.
ROBINSON, MISS E. JULIA, Hopedene, Dorking. 65, 794.
ROBINSON, WM. 49, Princess Street, Manchester. 313.
ROGERS, J. E. 70, South Hill Park, Hampstead, N.W. 108, 916.
ROOKE, T. M. 7, Queen Anne's Gardens, Bedford Park, W. 788.
ROSCOE, S. G. W. 57, Caversham Road, N. 431.
ROSE, H. RANDOLPH, 52, St. James's Square, Notting Hill, W. 742, 1005.
ROSE, MISS ETHEL, 94, The Grove, Camberwell, S.E. 170.
ROSE, R. H. 23, Gaisford Street, N.W. 26.
ROSS, MISS CHRISTINA P. 78, Queen Street, Edinburgh. 287.
ROSSITER, MRS. C. Uppingham. 206.
ROUSE, R. W. ARTHUR, 20, Newman Street, Oxford Street, W. 339, 480.
RYLAND, HENRY, 174, Portsdown Road, W. 191, 618.

SEVERN, ARTHUR, *R.I.* Herne Hill, S.E. 28, 332, 962, 1079.
SHERRIN, JOHN, *R.I.* 3, Codrington Villas, Ramsgate. 371, 408, 482, 568, 986, 1050.
SIMPSON, WILLIAM, *R.I.*, *F.R.G.S.* 19, Church Road, Willesden, N.W. 388, 583, 745.

SMALL, WILLIAM, *R.I.* 294, Camden Road, N. 35, 679.
SMYTHE, LIONEL P., *R.I.* 36, Gloucester Crescent, N.W. 4, 393, 438, 601.
STANHOPE, R. SPENCER, *R.I.* Villa Nuti, Bellosguardo, Florence. 285, 374.
STANILAND, CHAS. J. *R.I.* 15, Steele's Road, N.W. 486, 625, 638, 777, 912.
STOCK, HENRY J., *R.I.* 40, Osborne Terrace, Clapham Road, S.W. 93, 399, 720, 1071.
STOCKS, ARTHUR, *R.I.* 29, Hanley Road, Hornsey Rise, N. 302, 412, 414.
SYER, JOHN, *R.I.* Fellows Road, Adelaide Road, N.W. 443, 731, 775, 822, 1036, 1060.

SADLER, KATE, Burford Lodge, Horsham, Sussex.
SCOTT, JAMES V. 15, Dublin Street, Edinburgh. 651.
SCOTT, JOHN H. 59, Brunswick Road, Brighton. 61.
SECCOMBE, Lt.-Col. T. L. 2, Ellerside Villas, Upper Eglinton Road, Shooter's Hill. 504, 1008.
SHORE, HENRY W. *Hon. R.N.* 1, Lancaster Terrace, Regent's Park. 721.
SIGMUND, B. D. Taplow, near Maidenhead, Bucks. 159, 824.
SIMMONS, J. DEANE, Cranden Gate, Henley-on-Thames. 148, 715, 376.
SIMMONS, ST. CLAIR, Stag's End, Hemel Hempstead, Herts. 384.
SIMPSON, HENRY, 10, Trafalgar Studios, King's Road, Chelsea, S.W. 600.
SKILBECK, CLEMENT, 16, Buckland Crescent, Belsize Park, N.W. 776.
SLATER, W. J. Ashton Hill Lane, Droylsden, Manchester. 947.
SLOCOMBE, FRED, Fair View, Holder's Hill, Hendon, N.W. 338.
SMALLFIELD, F. 52, Boundary Road, N.W. 1067.
SMART, JOHN, *R.S.A.* 4, Picardy Place, Edinburgh. 212, 913.
SMITH, CARLTON A. 8, Camden Studios, Camden Street, N.W. 317, 608.
SMITH, CHARLES, 2, The Elms, Boston Road, Brentford. 401.
SMITH, E. CLEAVE, 10, Figtree Lane, Sheffield. 380, 461, 932.
SMITH, GEORGE, 189, Maida Vale, W. 727.
SMITH, J. W. GARNETT, 30, Abercorn Place, N.W. 82.
SMITH, J. WHITET, 3, Raneleigh Terrace, Ealing, W. 117, 992.
SMITH, MRS. L. BENTLEY, 15, Westcroft Square, Hammersmith. 825.
SMITH, W. HARDING, Wyndham Lodge, Brixton Hill, S.W. 137.
SOPER, THOS. J. Milton, Steventon, Berkshire. 253, 282, 432.
SPARKES, CATHERINE A. Heathside, Ewhurst, near Guildford. 101.
SPIERS, BESSIE J. 21, Bernard Street, Russell Square, W.C. 1045.
SPIERS, B. W. 7, Hereford Road, Bayswater. 294, 713.
SPIERS, CHARLOTTE, 68, Newman Street, Oxford Street, W. 793.
SPIERS, R. P. CARLTON CHAMBERS, 12, Regent Street, W. 488, 783.
SPONG, W. B., 21, Montpelier Road, St. John's College Park, N.W. 854.
SPREAD, W. 27, Pembridge Crescent, Bayswater, W. 697.
SQUIRE, ALICE, 28, Tavistock Road, Westbourne Park, W. 207, 335, 364.

Stables, T. G. Lake Road, Ambleside. 131.
Stanton, Rose Emily, Upfield, Stroud, Gloucester. 853.
Stark, Arthur J. 42, Grove End Road, St. John's Wood, N.W. 53.
Starr, Sidney, 38, Abercorn Place, Abbey Road, N.W. 917.
Steeple, John, 18, Leighton Crescent, N.W. 78, 457.
Steer, H. R. 8, Percy Street, Bedford Square, W.C. 179, 677, 692.
Steinmertz, John Hy. Heathfield, Bushey, Heath, Herts. 528.
Stephens, W. Reynolds, Prestinari, Blackheath. 266, 744.
Stewart, Dora M. 34, West Cromwell Road, South Kensington. 562.
Stewart, J. L. 35c, King Street, Cheapside, E.C.
Stikeman, Annie, 15, Kidbrooke Park Road, Blackheath. 325.
Stillman, Marie Spartali, The Shrubbery, Clapham Common. 823.
Stocks, Katherine M. 9, Richmond Villas, Seven Sisters Road, N. 166, 768.
Stocks, W. F. Essendon, near Hatfield. 491, 695, 875.
Stohwasser, Rosina, 7, Marlborough Road, St. John's Wood. 726.
Stones, Emily N. 31, Parkhurst Road, N. 810.
Storey, G. A. 19, St. John's Wood Road. 636.
Street, Kate, 1, Ellington Street, Barnsbury, N. 208.
Strutt, A. W. 72, Brook Green, W. 1002.
Stuart, A. T. Burnett, Mellifont, Wells, Somerset. 129.
Suddards, Frank, 4, Fir Grove, York Road, Bournemouth. 861.
Swan, Miss Alice, Minster Yard, Lincoln. 238, 1038.

TENNIEL, JOHN, *R.I.* 10, Portsdown Road, Maida Hill, W. 559.
THOMAS, WILLIAM L. *R.I.* The *Graphic* Office, 190, Strand, W.C. 471, 496, 550, 581.
TOPHAM, FRANK W. W. IFIELD, *R.I.* 16, Prince Arthur Road, Hampstead, N.W. 501, 885.

Talbot, Geo. Q. P. care of Mr. C. G. Smithers, 95, Leadenhall Street, E.C. 73, 699, 901.
Taylor, Miss Charlotte, 363, Liverpool Road, N. 520.
Taylor, Tom, 6, Granville Square, W.C. 283.
Teesdale, C. 43, Millman Street, Bedford Row, W.C. 32, 477.
Terrell, Mrs. G. Koberwein, 38, Auriol Road, West Kensington, W. 857.
Terry, Henry, 34, Crawshay Road, Brixton, S.W. 829.
Thomas W. Cave, 53, Welbeck Street, W. 1022.
Thompson, Wilfred H. 27, Church Row, Hampstead, N.W. 70.
Thornely, Charles, Hastings House, The Park, Highgate, N. 232, 876.
Thornton, Catherine, Riddings Road, Ilkley, near Leeds. 306.
Toft, Peter, 156, Cornwall Road, Notting Hill, W. 216.
Toovey, Dick, 49, Limerston Street, Chelsea, S.W. 142, 850.
Tothill, Miss Mary D. Stoke Bishop, Bristol. 428.
Towers, James, 130, Bedford Road, Rock Ferry, near Liverpool. 95.
Townley, Miss Annie, 75, Bull Street, Birmingham. 201.
Townsend, Miss Patty, Attleboro' Hall, Nuneaton. 239, 252.

TROOD, W. H. 13, Trafalgar Studios, King's Road, S.W. 899.
TROTMAN, LILLIAS, 55, Lillie Road, West Brompton. 444.
TRUEFITT, GEORGE, 5, Bloomsbury Square, W.C. 409.
TUCK, ALBERT, 56, Park Road, Haverstock Hill, N.W. 972.
TUCK, HARRY, 56, Park Road, Haverstock Hill, N.W. 576, 1039.
TUCKER, ARTHUR, Langdale, Ambleside. 358, 964, 991.
TWIGG, JOSEPH, care of Mr. B. Lyons, 6A, Camden Road, N.W. 32.

VARLEY, EDGAR, 40, St. John's Hill, Clapham Junction, S.W. 257, 807.
VARLEY, JOHN, 6, William Street, Lowndes Square, W. 754, 1069.
VEREY, A. Hoddesdon Villa, Cavendish Road, Kilburn, N.W. 877.
VIALLS, FREDERICK J. 16, Carleton Road, Tufnell Park, N. 290.
VYVYAN, MISS M. CAROLINE, 146, Earl's Court Road, S.W. 505.

WALTON, FRANK, *R.I.* Holmbury St. Mary, Dorking. 343, 701, 924, 1082.
WARREN, EDMUND G., *R.I.* 1, Colville Mansions, Talbot Road, Bayswater, W. 154, 342, 405, 759, 976.
WATERHOUSE, J. W., *R.I.* 3, Primrose Hill Studios, Fitzroy Road, N.W. 624.
WETHERBEE, G. F., *R.I.* 12, Chalcot Gardens, Haverstock Hill, N.W. 724.
WHITE, JOHN, *R.I.* 78, Park Road, Haverstock Hill, N.W. 942.
WHYMPER, J. W., *R.I.* Haslemere, Surrey. 77, 249, 372, 394, 536, 582, 848, 997.
WILSON, T. WALTER, *R.I.* 16, Gilston Road, South Kensington, S.W. 22.
WIMPERIS, E. M., *R.I.* 137, Gower Street, W.C. 218, 314*, 555, 921, 1019.
WOLF, J., *R.I.* 2, Primrose Hill Studios, N.W.
WOOD, L. J., *R.I.* 23, Park Road, Haverstock Hill, N.W. 71, 114, 248, 303.
WOODVILLE, R. C., *R.I.* 6, Stratford Avenue, Kensington, W.
WYLLIE, W. L., *R.I.* 70, Carlton Hill, N.W. 194, 346, 406, 453, 474, 654, 845.

WAITE, JAMES C. 9, Camden Studios, Camden Street, N.W. 111, 572.
WAITE, R. THORNE, *R.W.S.* 7, Maitland Park Villas, Haverstock Hill, N.W. 948.
WAITE, WM. A. Grosvenor Chambers, Broad Street Corner, Birmingham. 390.
WALKER, J. W. 14, York Road, Southport. 887, 971.
WALLIS, ROSA, 4, The Residences, South Kensington Museum, S.W. 258, 296.
WALROND, SIR JOHN W. BART. 45, Brook Street, Grosvenor Square, W. 145.

WALTERS, G. S. 134, Adelaide Road, N.W. 683, 869.
WARDLE, ARTHUR, 9, Crowndale Road, Oakley Square, N.W. 67, 617, 686.
WATERHOUSE, MRS. J. W. 3, Primrose Hill Studios, Fitzroy Road, N.W. 895.
WATSON, CHARLES J. All Saints' Green, Norwich. 739, 919.
WATSON, ROSALIE M. 43, Poland Street, Oxford Street, W. 10, 662.
WATTS, JAMES T. 84, Myrtle Street, Liverpool. 404, 826.
WATTS, MRS. J. T. 84, Myrtle Street, Liverpool. 506.
WAY, C. J. *R.C.A.*, care of Messrs. Stewart and Brown, 55, Eagle Street, Holborn, W.C. 133.
WAY, THOMAS R. Benthall House, St. Stephen's, Hampstead. 102, 796.
WEATHERHEAD, WILLIAM H. 12, Torbay Street, Kentish Town, N.W. 502, 1044.
WEEDON, A. W. 65, Warwick Road, Maida Vale, W. 50, 269.
WELLS, J. R. 15, Steele's Road, N.W. 603, 640, 738.
WERNER, R. 72, Via Sistina, Rome. 481, 717, 918.
WESTON, ERNEST, 46, Church Street, Woolwich, S.E. 463.
WHEELER, MISS ANNIE, 55, Church Road, Richmond, S.W. 467.
WHEELER, W. H. 55, Church Road, Richmond, S.W. 320, 586.
WHIPPLE, JOHN, 4, Chichester Street, St. George's Square, S.W. 17, 698.
WHITELEY, JOHN W. 59, St. Mark's Road, Leeds. 437, 542.
WHYMPER, MRS. J. W. Hazlemere, Surrey. 331, 630.
WILLETT, ARTHUR, 39, Ship Street, Brighton. 663.
WILLIAMS, ALFRED W. Ferncliffe, Mead Vale, Red Hill, Surrey. 418, 979.
WILLIAMSON, FRED. Witley, Godalming. 87, 465.
WILKINSON, E. CLEGG, 102, Alderney Street, Pimlico, S.W. 66.
WILSON, GEORGE, 65, Newman Street, Oxford Street, W. 92.
WINKFIELD, FREDK. A. 59, Britannia Road, Fulham, S.W. 446.
WIRGMAN, T. BLAKE, 24, Dawson Place, Pembridge Square, W. 309.
WOOD, L. PINHORN, Burnside, Shere, Guildford, Surrey. 355.
WOODRUFFE, MISS, care of Messrs. Chapman Bros. 251, King's Road, S.W. 905.
WRATISLAW, MRS. M. E. 13, Via San Basilio, Rome. 671.
WYLLIE, C. W. 11, Melina Place, Grove End Road, N.W. 485.

YOUNGMAN, MISS A. M. 1, Notting Hill Terrace, W. 914, 990.

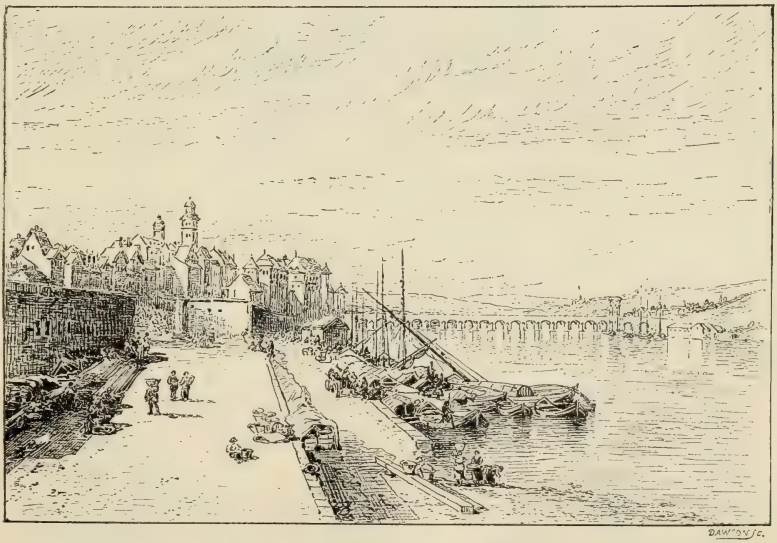
ZORN, L. Cavendish Buildings, Old Cavendish Street, W. 396, 1065.

Cat. No. 12. THE JUDGMENT OF PARIS. *John Absolon*, R.I.

Cat. No. 45. AN UNTIDY CORNER. *Miss Marian Chase*, R.I.

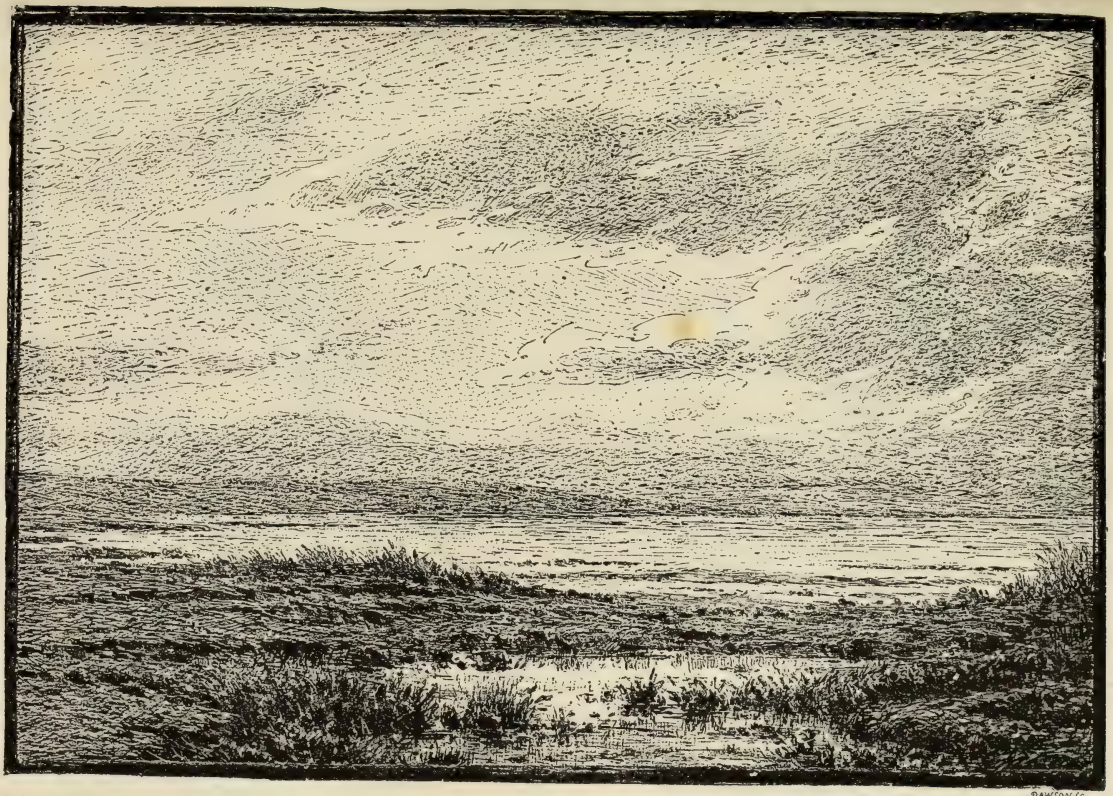
Cat. No. 22. THE PRESIDENT OF THE ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS.
T. Walter Wilson, R.I.

Cat. No. 92. SUMMER AND THE WINDS. *George Wilson.*



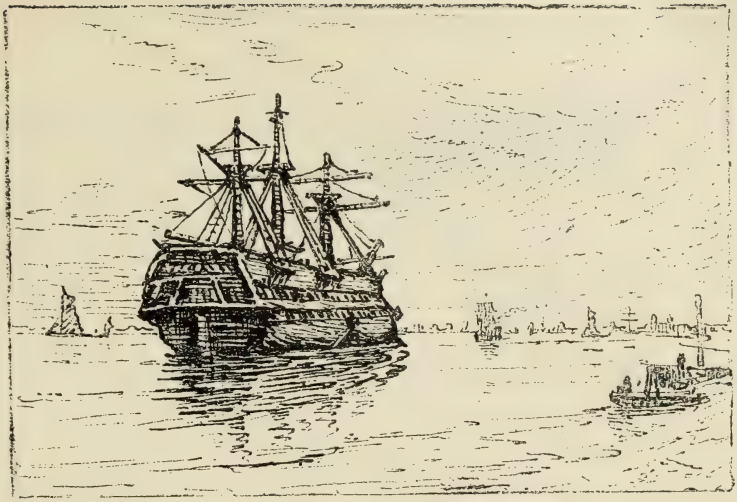
Cat No. 122. THE QUAI, COBLENTZ. *Mrs. W. Oliver*, R.I.

Cat. No. 146. HAULING IN THE LINES. *C. Napier Hemy.*



Cat. No. 167.

EVENING GLOW. *Joseph Knight*, R.I.



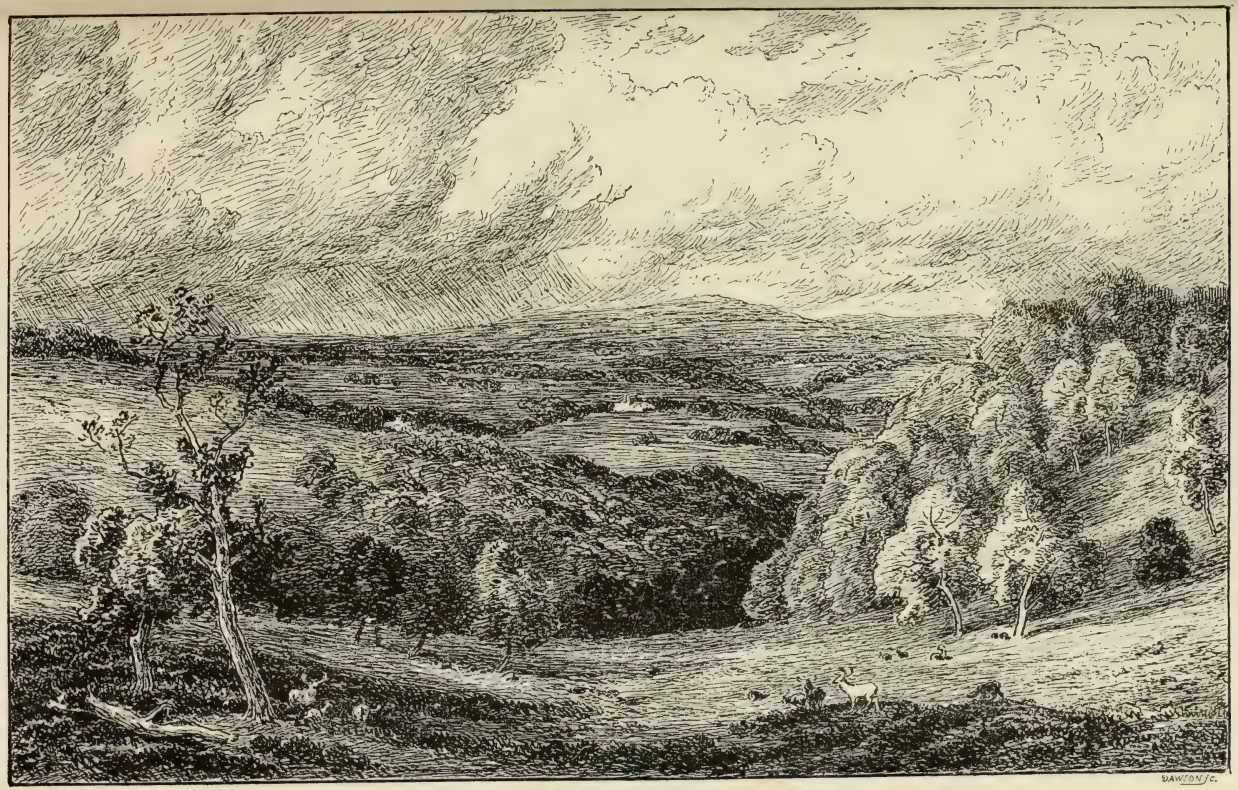
Cat. No. 176. THE OLD WELLESLEY. *C. E. Holloway*, R.I.

Cat. No. 177 MILK! *J. C. Dollman.*

Cat. No. 189. On Harting Downs, Sussex. *J. Aumonier*, R.I.

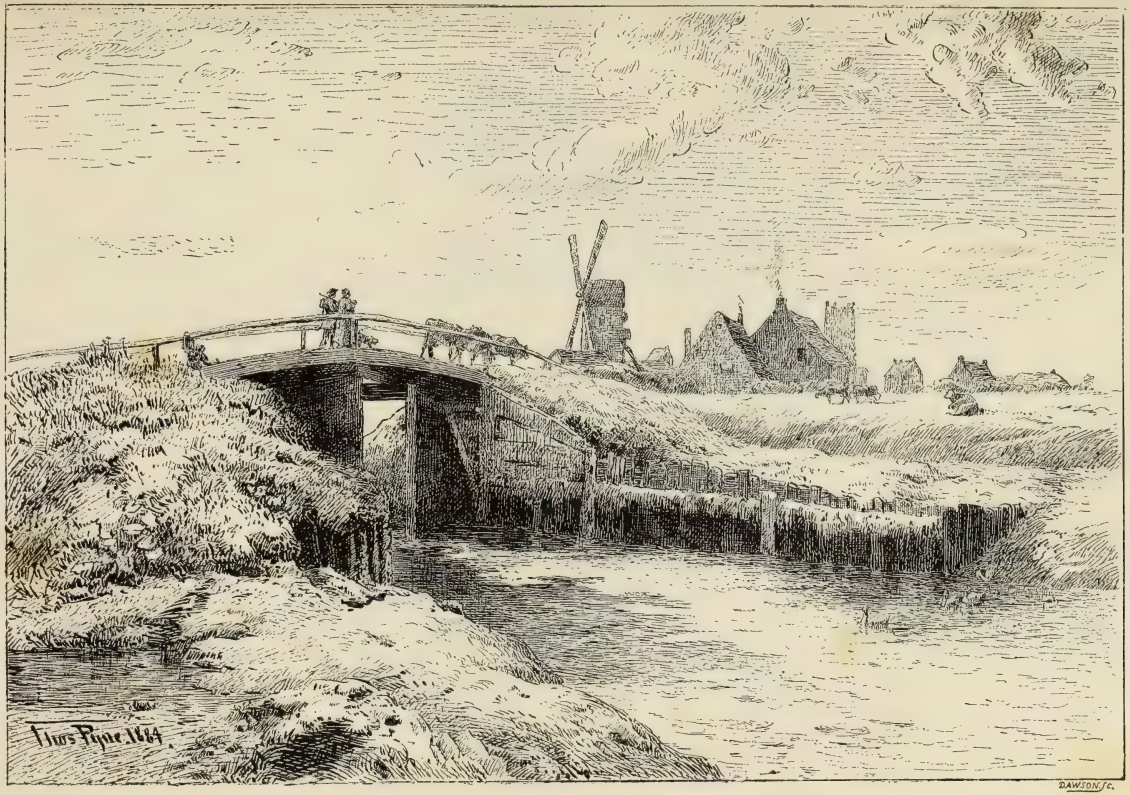
"Here's your name in the Catalogue."

Cat. No. 225. *Lady Lindsay (of Balcarres)*, R.I.



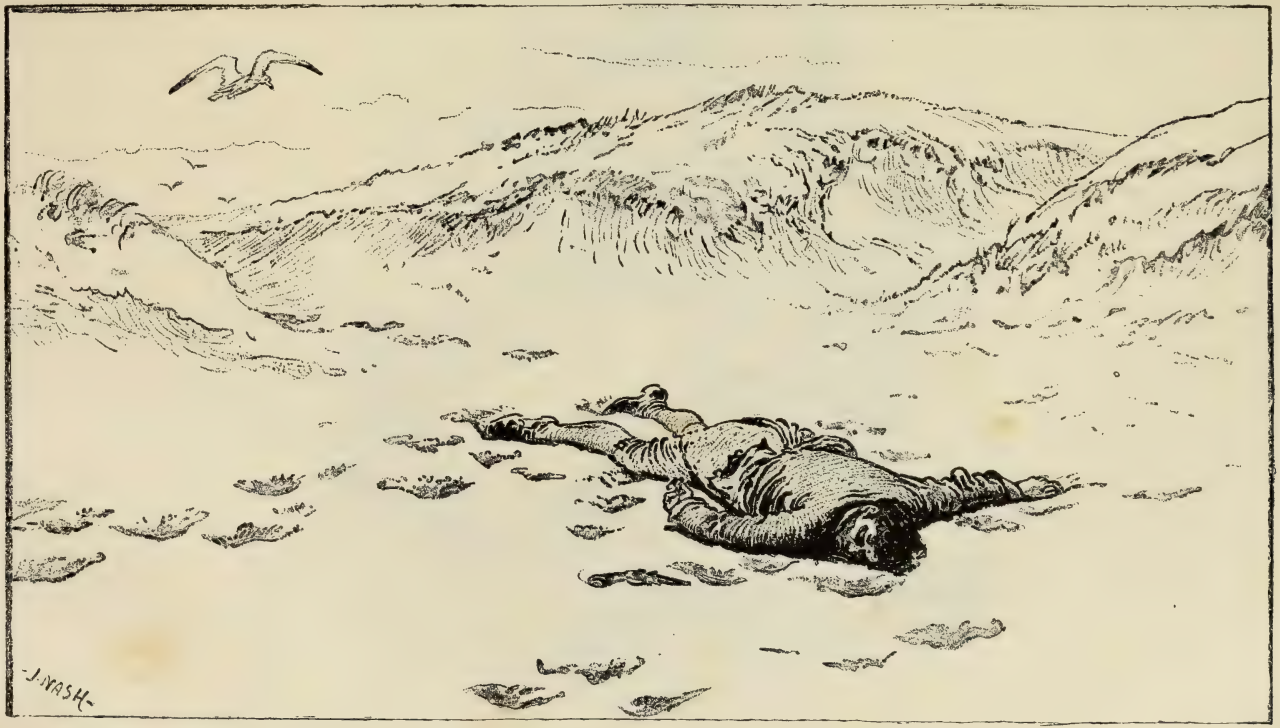
Cat. No. 196. ERIDGE PARK, KENT. *Edward Hargitt*, R.I.

Cat. No. 204. WAITING FOR THE FERRY: WEST LOCH, TARBERT, ARGYLESHIRE *J. H. Mole*, R.I., Vice-Pres.



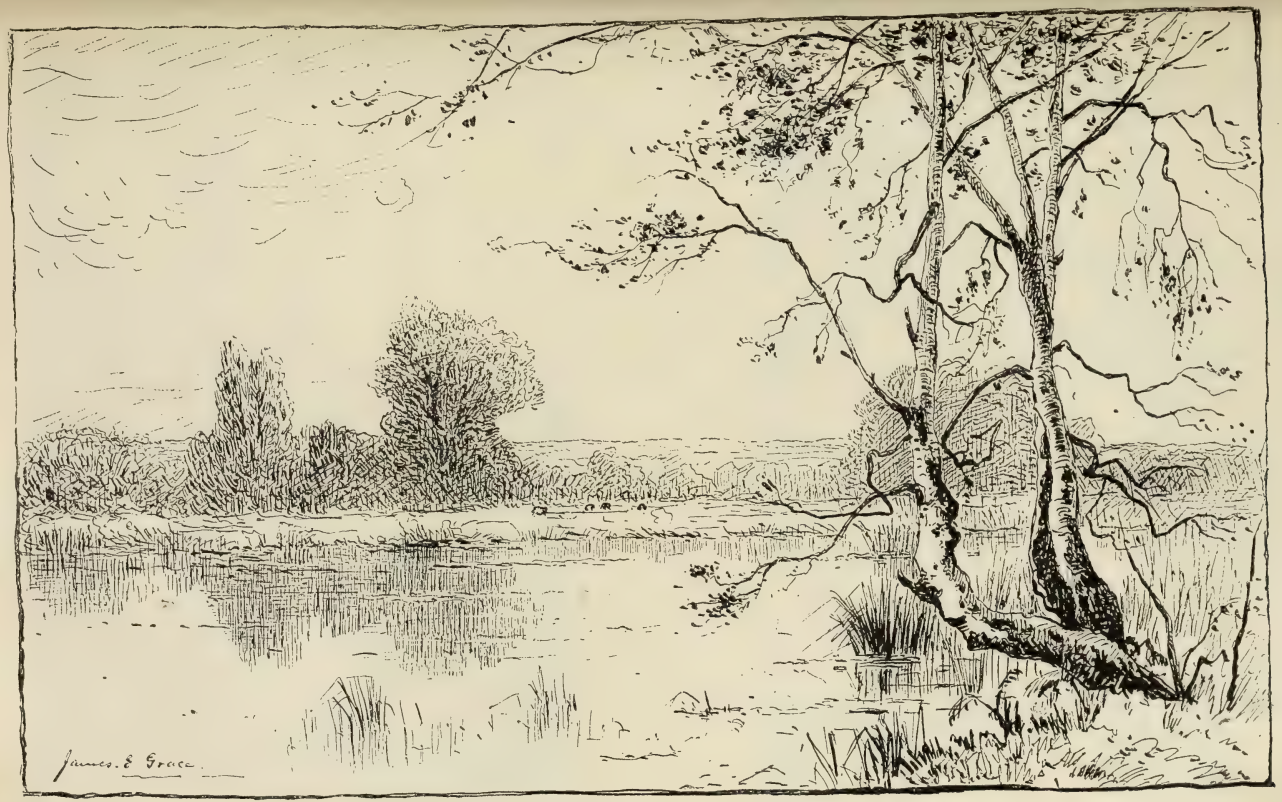
Cat. No. 223. A Sluice Gate, Walberswick. *Thomas Pyne.*

Cat. No. 230. ENCORE. *G. G. Kilburne*, R.I.

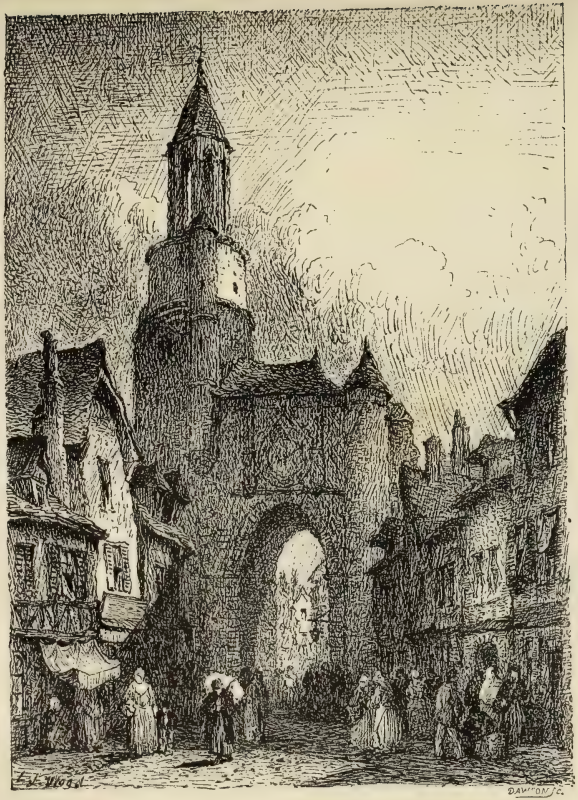


Cat. No. 244. SATISFACTION. *J. Nash.*

Cat. No. 275. AMONG THE MISSING.—SCENE IN A CORNISH FISHING VILLAGE. *Walter Langley*, R.I.



Cat. No. 280. "Flow on, thou shining river." *James E. Grace.*



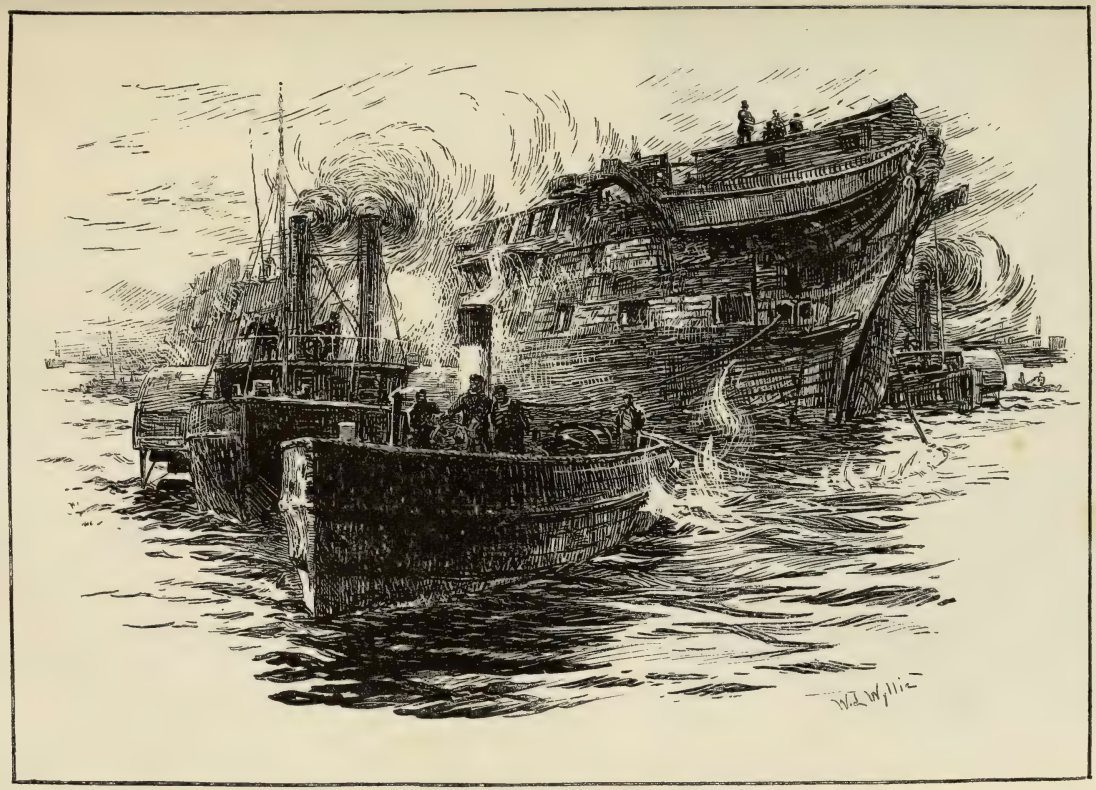
TOUR D'HORLOGE, PLACE DE L'HOTEL DE VILLE, AUXERRE.
Cat. No. 248. *L. J. Wood*, R 1

Cat. No. 285. LOVE'S PERIL. *R. Spencer Stanhope*, R.I.

Cat. No. 302. LITTLE ROSYCHEEKS. *Arthur Stocks*, R.I.

Cat. No. 355. WINTER—A SURREY VILLAGE. *L. Pinhorn Wood.*

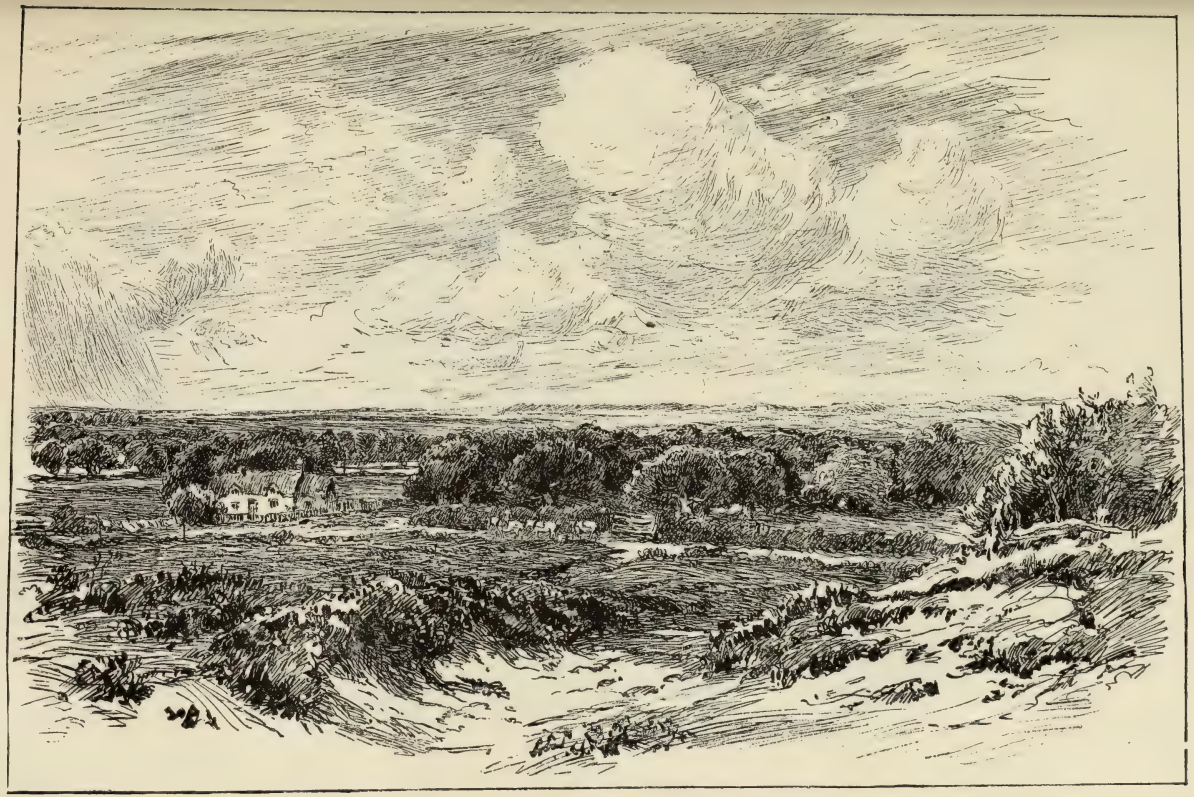
A GLIMPSE OF THE CLYDE FROM ABOVE HELENSBURGH
Cat. No. 365. *Alfred East.*



Cat. No. 406. FUNERAL MARCH OF A HERO. *W. L. Wyllie*, R.I.

Cat. No. 407. IN THE BAY OF NAPLES *Hamilton Micallum*, R.I.

Cat. No. 156. FAISANT LA GALETTE. *H. King.*

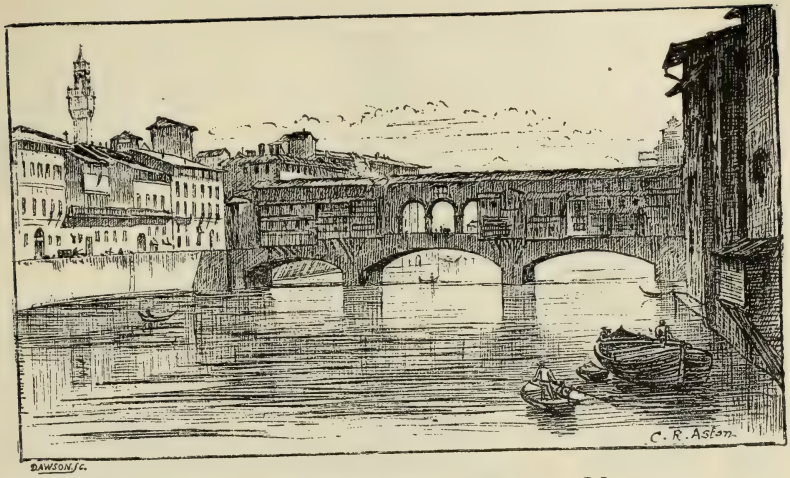


Cat. No. 427. THE NEW FOREST, FROM NEAR LYMINGTON: AFTERNOON. *Thomas Collier*, R.I.

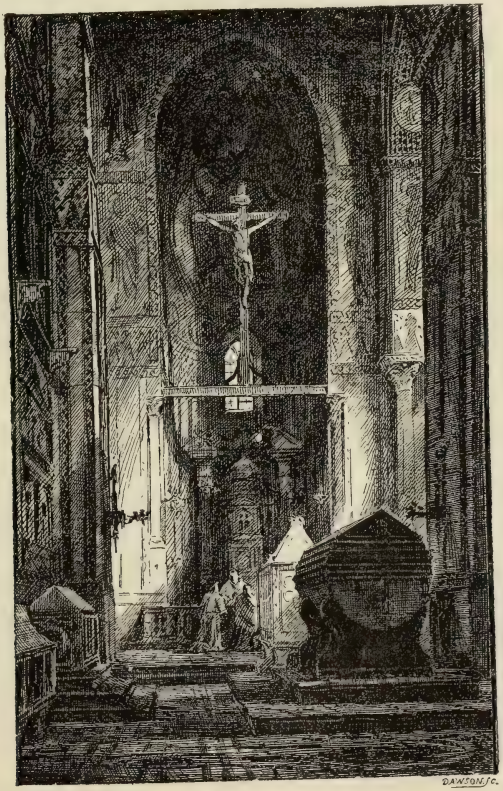
Cat. No. 458. TOM PINCH AND RUTH. *Charles Green*, R.I.

Cat. No. 500. WHEN THE SUN IS GETTING LOW. *C. E. Johnson*, R.I.

Cat. No. 516. THE LORD OF THE GLEN. *J. MacWhirter, A.R.A.*, R.I.



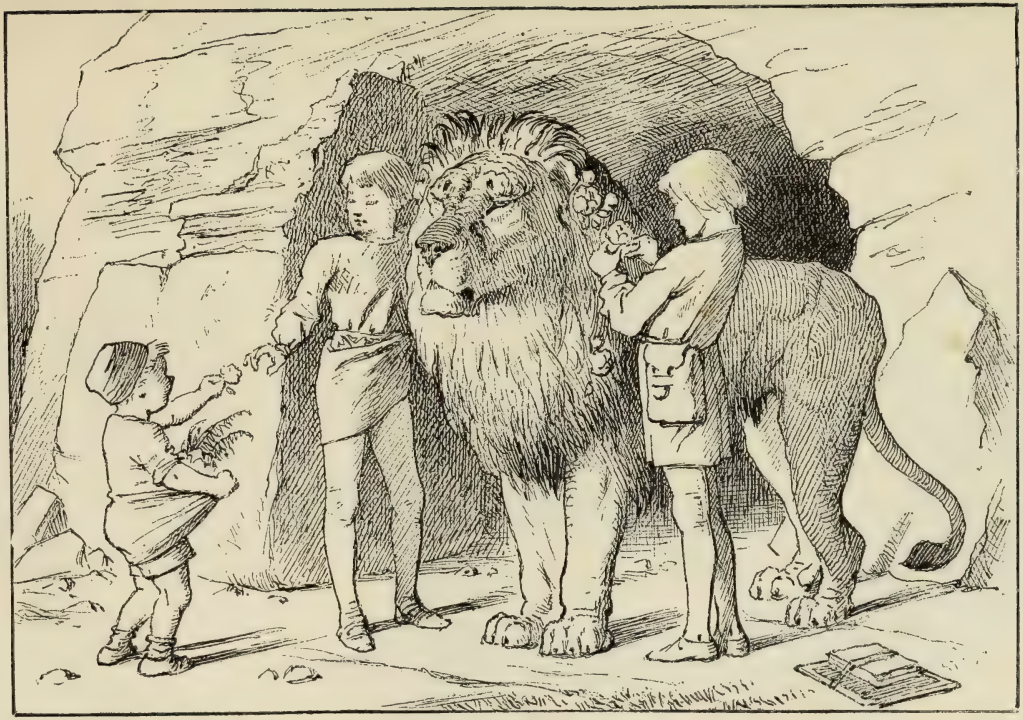
Cat No 497. THE JEWELLERS' BRIDGE, FLORENCE. *C. R. Aston*, R.I.



Cat. No. 533. IL DUOMO MONREALE, SICILY. *George S Elgood*, R. I

Cat. No. 550. A Thrilling Drama. *William L. Thomas*, R.I.

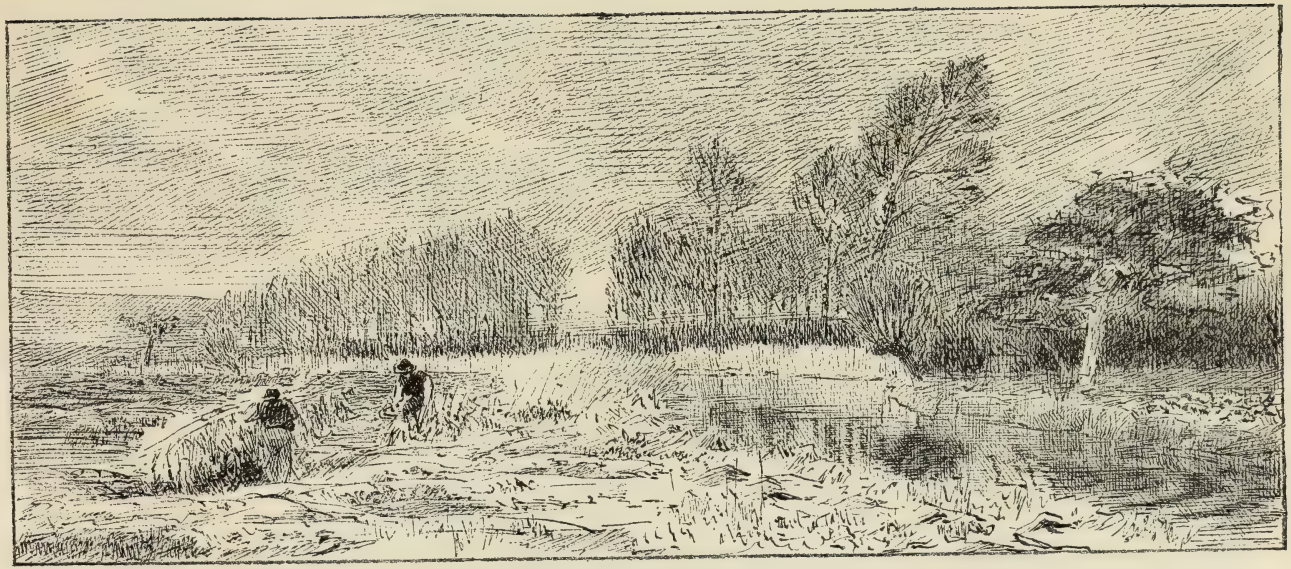
Cat. No. 571. The Garland. *Edith Martineau.*



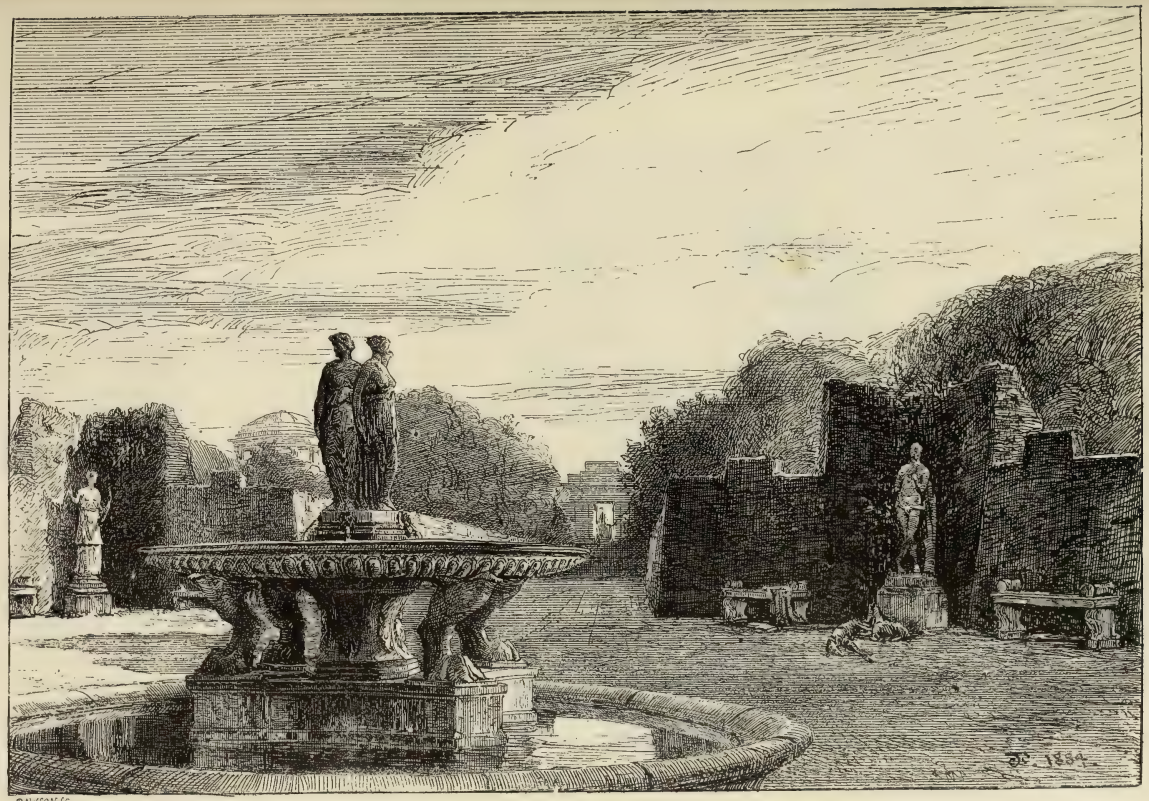
Cat. No. 559. AN IDYLL. *John Tenniel*, R.I.

Cat. No. 570.

PIGTAILS AND POWDER. *Frank Dadd.*



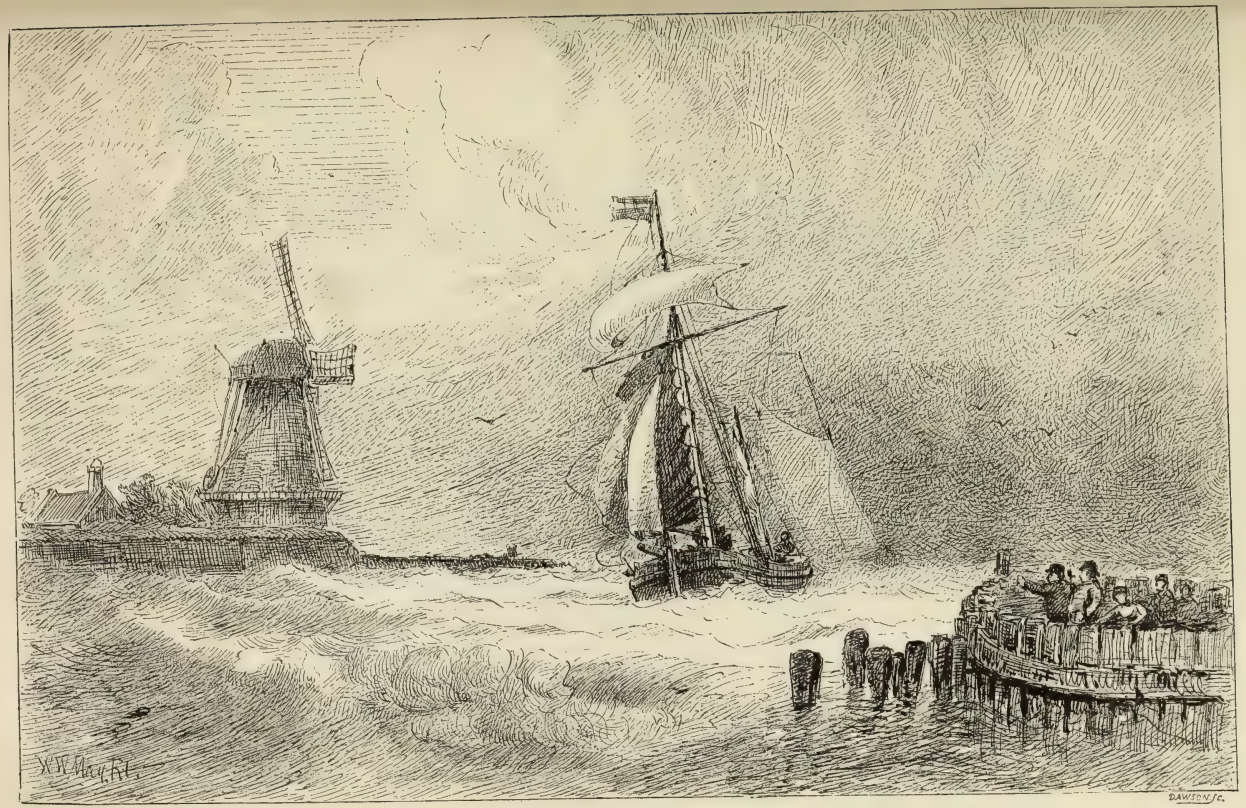
Cat. No. 584. At Cold Harbour on the Lea. *Harry Hine*, R.I.



Cat. No. 595. THE GRACES. *Falleylove*, R.I.

Cat No. 610. HOEING TURNIPS. *George Clausen*, R.I.

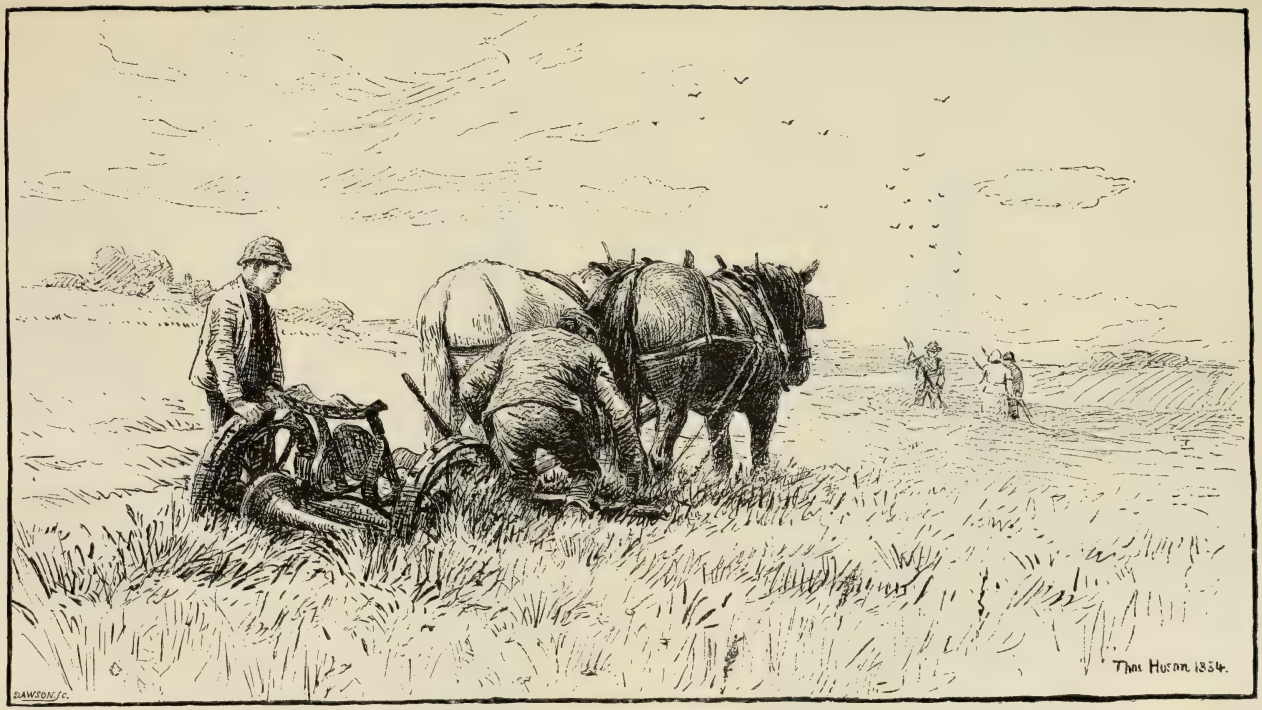
Cat. No. 613. PRISCILLA. *James D. Linton*, Pres.



Cat. No. 634.

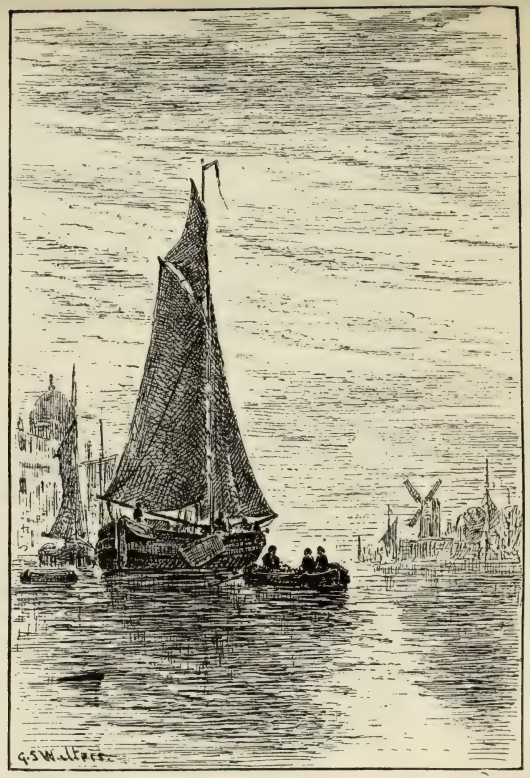
COMING ON TO BLOW. *Walter William May*, R.I.

Cat. No. 636. A Fairy Tale. *G. A. Storey, A.R.A.*

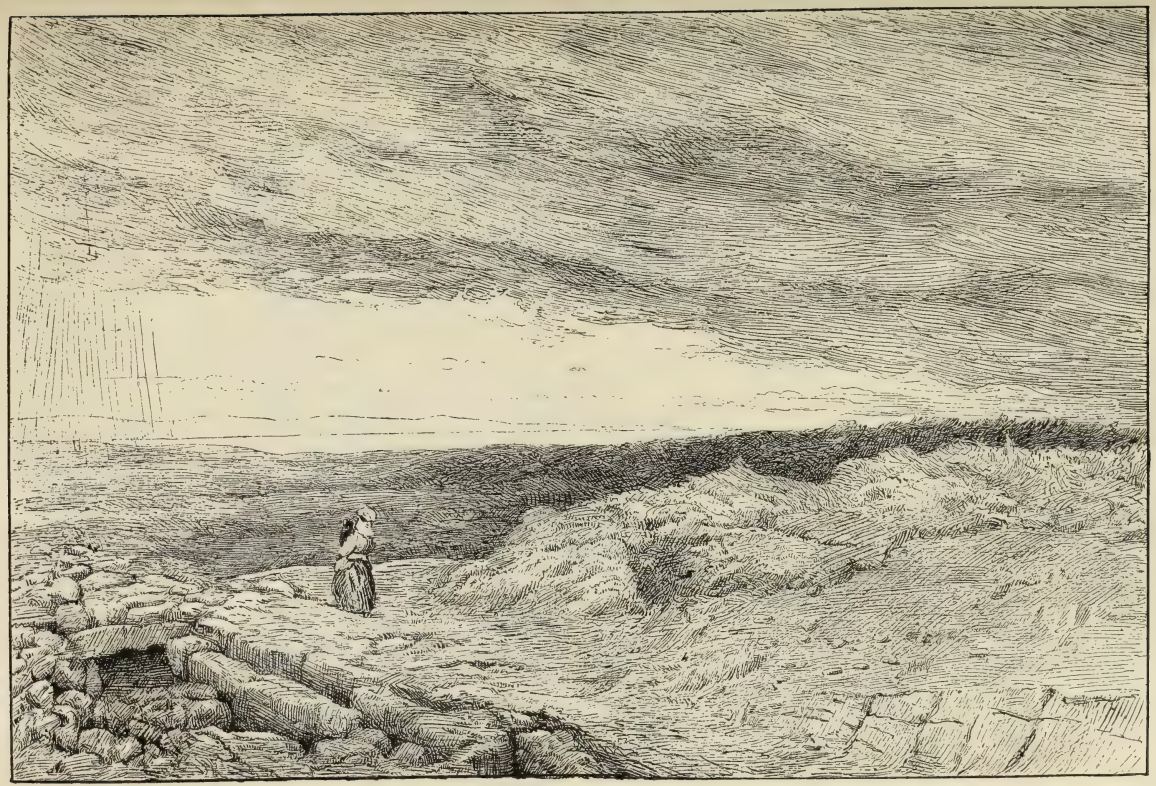


Cat. No. 648. SOMETHING WRONG. *Thomas Huson*, R.I.

Cat. No. 664. LILIES. *Mrs. Wm. Duffield*, R.I.



Cat. No. 683. THE QUEEN OF THE NIGHT. *G. S. Walters.*



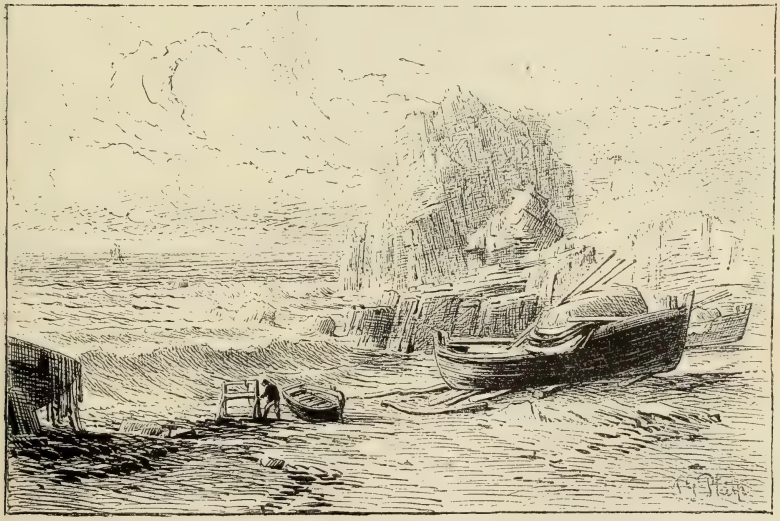
Cat. No. 676. A Passing Shower. *R. K. Penson, F.S.A.*, R I.

Cat. No. 677. CAPTAIN ABSOLUTE AND LYDIA LANGUISH. *H. R. Steer.*

Cat. No. 679. RETURNING FROM MARKET, CONNEMARA. *W. Small*, R.I.

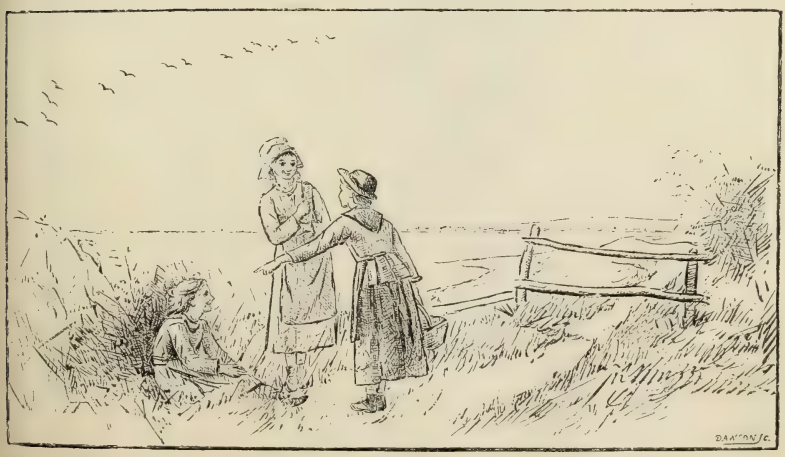
Cat. No. 701. "In the Nest where Spring was Reared." *Frank Walton*, R.I.

Cat No. 707. DAYBREAK IN EGYPT. *H. Pilleau*, R.I.

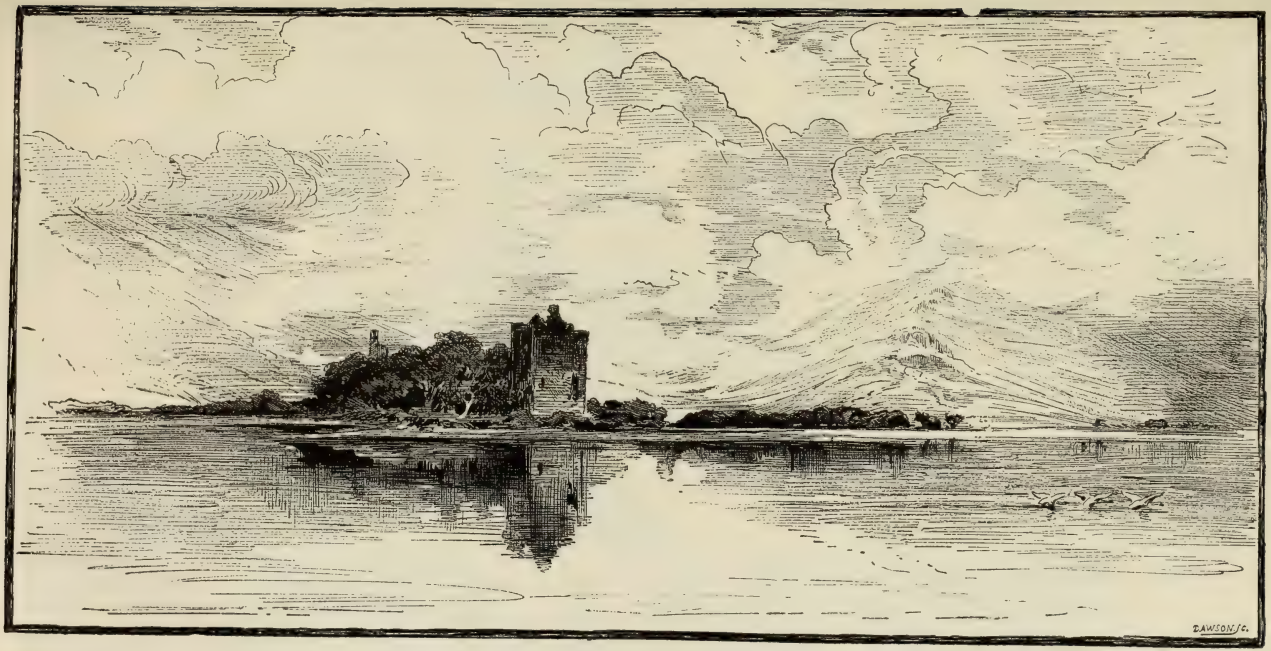


Cat. No. 719. A BREEZY DAY. *J. G. Philp*, R.I.

Cat. No. 724. OVERBURDENED. *G. F. Wetherbee*, R.I.

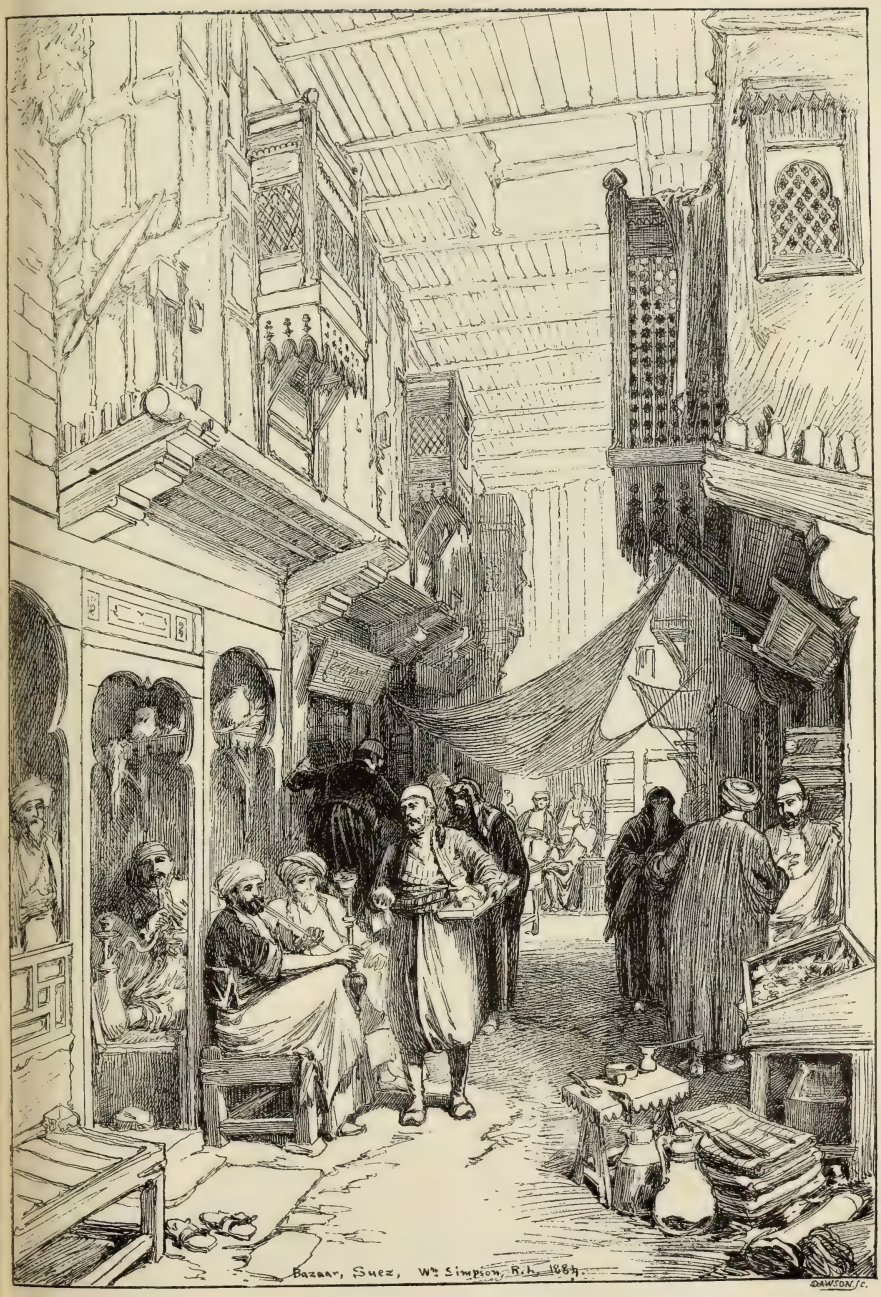


Cat. No. 734. CONSPIRATORS. *Emily Farmer*, R.I.



Cat. No. 736.

KILCHURN CASTLE, LOCH AWE *Keeley Halswelle, A.R.S.A.*, R.I.



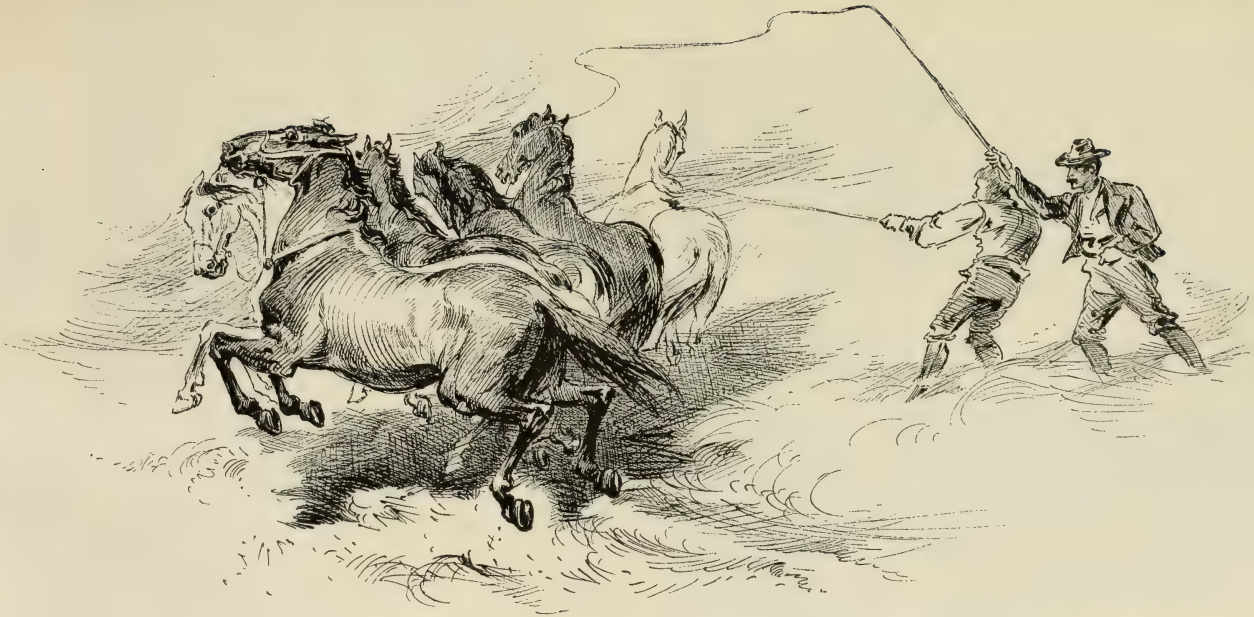
Cat. No. 745. BAZAAR, SUEZ. *W. Simpson, F.R.G.S.*, R I.

DAWSON sc.

Cat. No. 748. WAITING. *C. J. Lewis*, R.I.

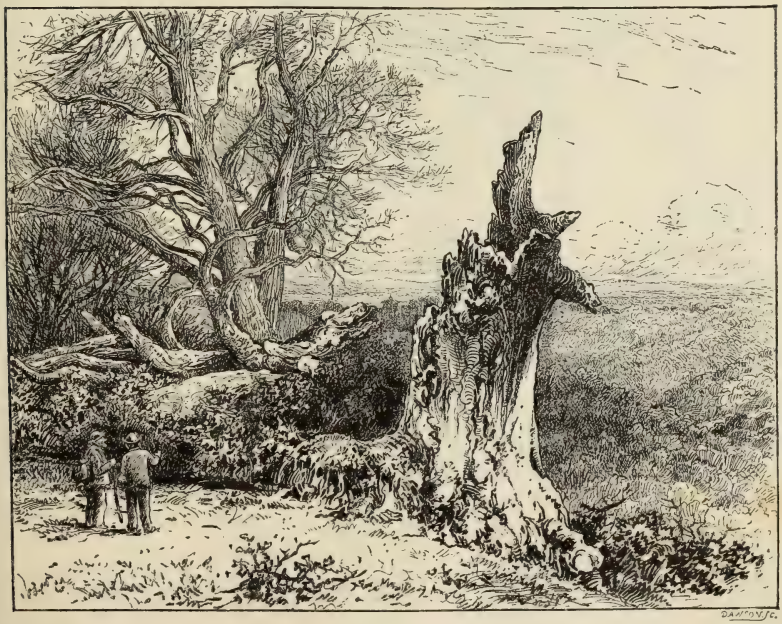
Cat. No 806. "A FEW MINUTES TO SPARE." *John Charlton.*

Cat. No. 759. THE HAUNT OF THE FALLOW DEER. *Edmund C. Warren*, R.I.



Cat. No. 832. CORN THRESHING AND WINNOWING ON THE ROMAN CAMPAGNA. *Chas. H. Poingdestre.*

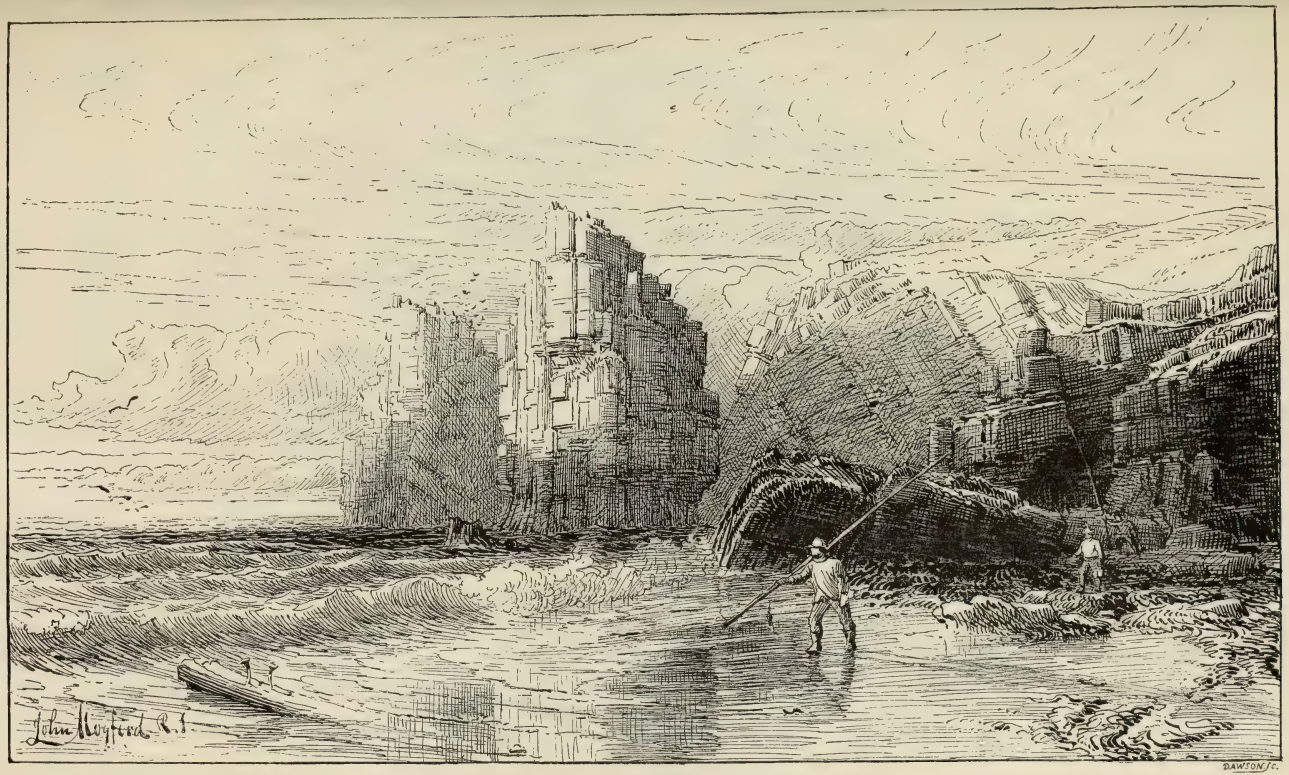
Cat. No. 823. LUISA STROZZI. *Mrs. Stillman.*



Cat. No. 848. A SHATTERED VETERAN. *J. W Whymper*, R.I.

Cat. No. 880. HIGHLAND DROVERS RESTING AFTER THE DAY'S JOURNEY. *John J. Richardson*, R.I

Cat. No. 894. VESSELS LEAVING PORT. *Edwin Hayes, R.H.A., R.I.*



Cat. No. 906. A Wild Coast near the Lizard. *John Mogford*, R.I.

Cat. No. 932. FAUST AND MARGUERITE. *C. J Staniland*, R.I.

Cat. No. 893. GAUGING HER AFFECTIONS. *H. B. Roberts*, R.I.

Cat. No. 925. "POSSESSION IS NINE POINTS OF THE LAW." *S. T. Dadd.*

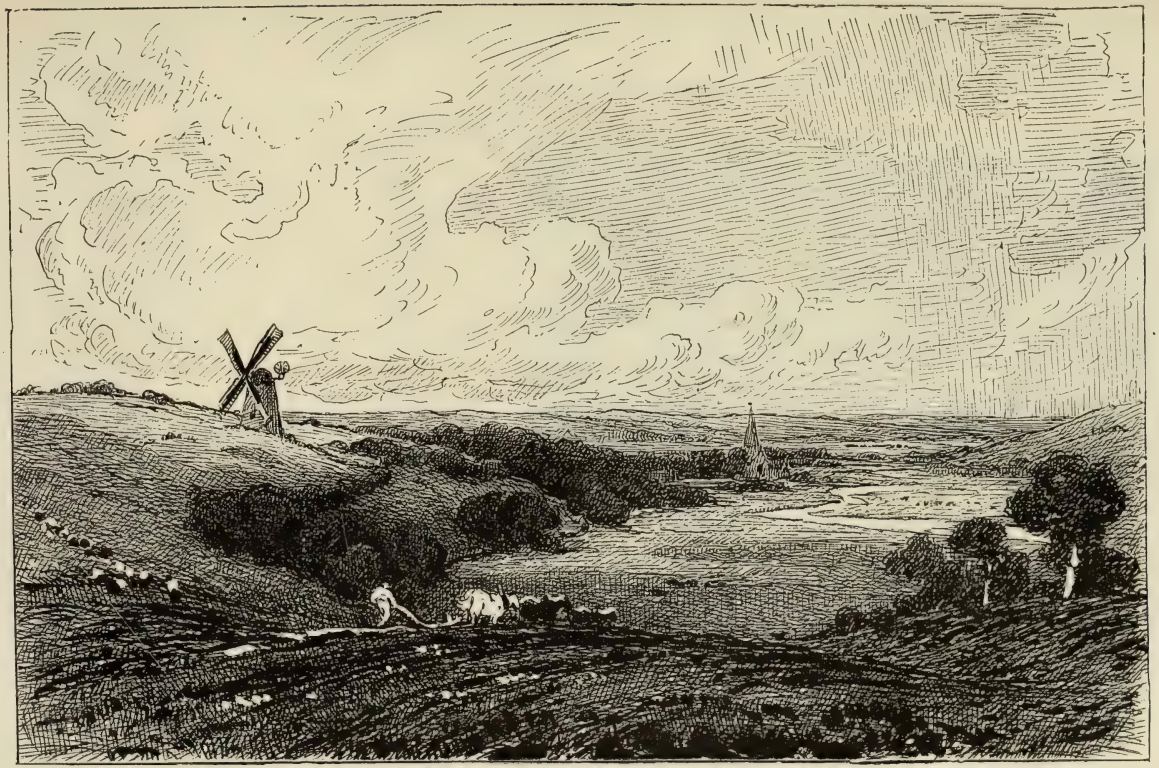
Cat. No. 927. PASSEGGIO. *Ludwig Passini*, R.I.

Cat. No 937.

In Donington Park. *James Orrock*, R.I.

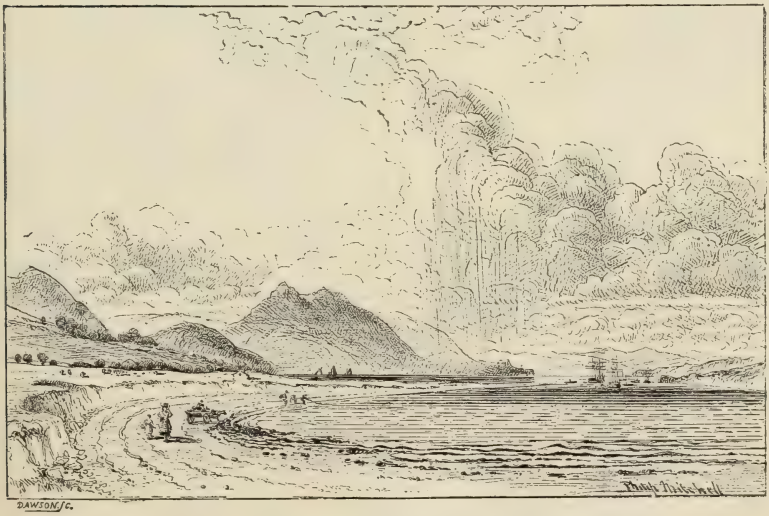
Cat. No. 942. A Young Plant. *John White*, R.I.

Cat. No. 957. Dogs and Game. *Jas. Hardy*, R.I.



Cat. No. 948. ALFRISTON, SUSSEX. *R. Thorne Waite, R.W.S.*

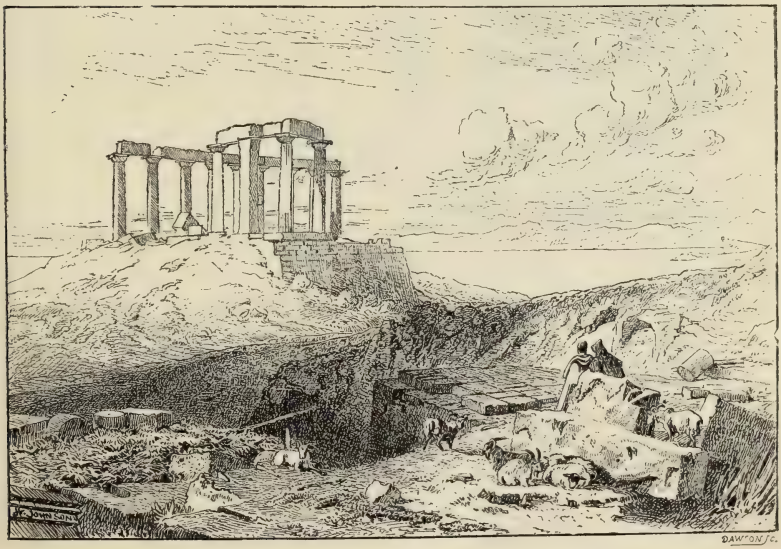
Cat. No. 973. Spring Flowers. *Frank Dillon*, R.I.



Cat. No. 996. Island of Inch, from the White Strand. *Philip Mitchell*, R.I.

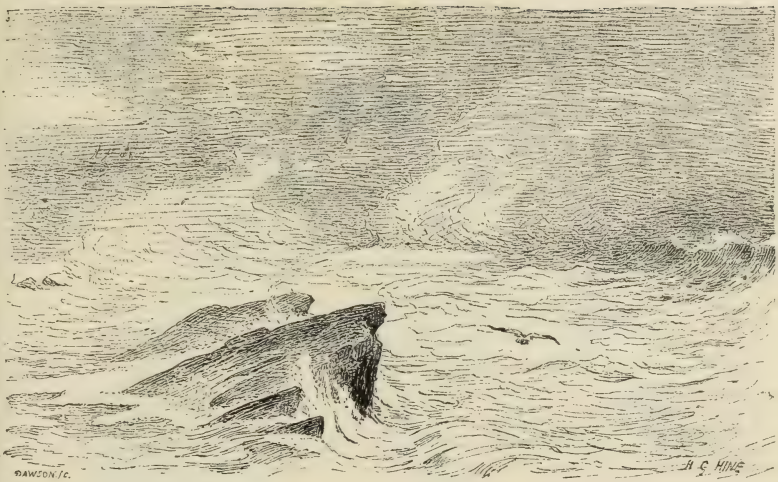
Cat. No. 1000. CROMWELL AT WAISBY FIELD. *Chas. Cattermole*, R.I.

Cat. No. 999. LOCH LOMOND, EVENING. *John A. Houston, R.S.A.*, R.I.



Cat. No. 1013. THE TEMPLE OF MINERVA AT SUNIUM. *Harry Johnson*, R.I.

Cat No. 1019. THE OLD MILL. *E. M. Wimperis*, R.I.



Cat. No. 1031. WIND AGAINST TIDE—SWANAGE, DORSET. *H. G. Hine*, R.I.

Cat. No. 1032. YELDHAM HALL, ESSEX. *Charles Earle*, R.I.

Cat. No. 1033. IL PICCOLO PASTORE. *Edwin Bale*, R.I.

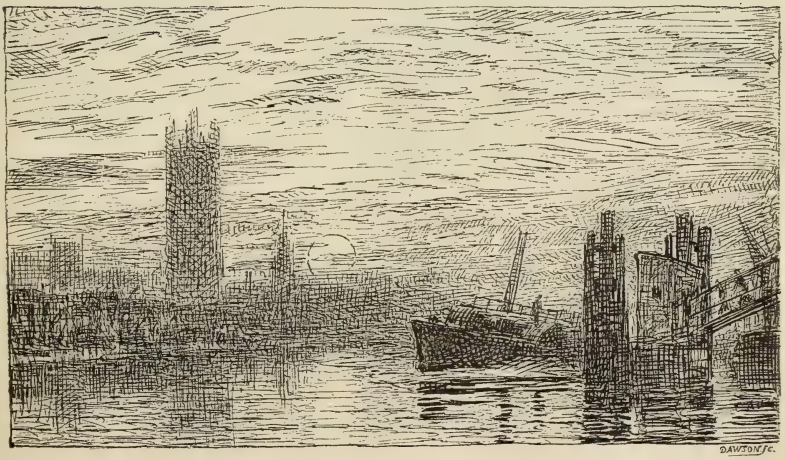
"A Wandering Harper, Scorned and Poor." *W. H. Weatherhead.*
Cat. No. 1044.

Cat. No. 1039. The Crockery Cart. *H. Tuck.*

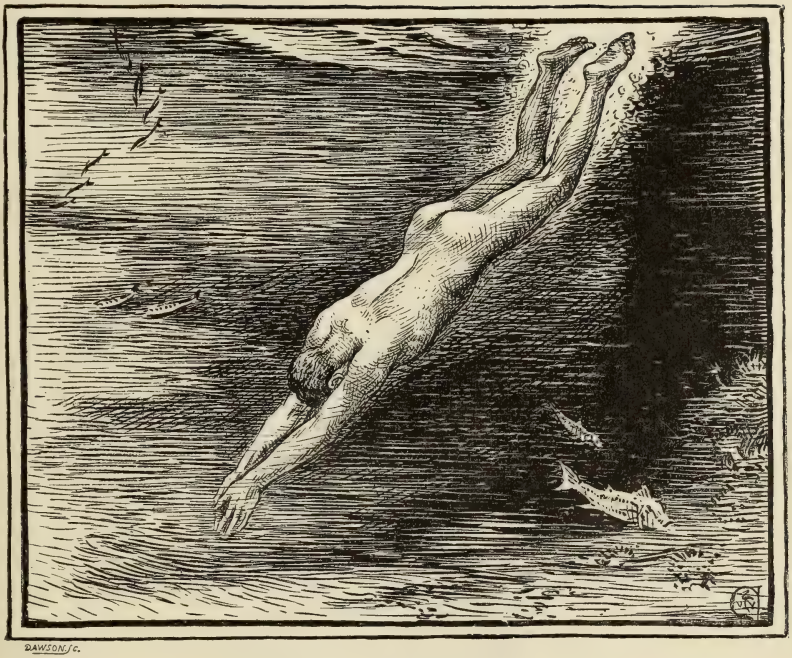
Cat. No. 1071. "He giveth his beloved sleep."—PSALM CXXVII. 2. *Henry J. Stock*, R.I.

Cat. No. 1073. THE END OF THE SKATING. *Towneley Green*, R.I.

Cat. No. 1080. CHÂTILLON, SAVOY. *James Fahey*, R.I.



Cat. No. 1079. SUNSET OVER WESTMINSTER. *Arthur Severn*, R.I.



DAWSON sc.

Cat. No. 1081. A Diver. *Walter Crane*, R.I.

TERRA COTTA BUST. *Peploe Brown.*

Royal Institute

of

Painters in Water Colours

A Catalogue

of the

Exhibition

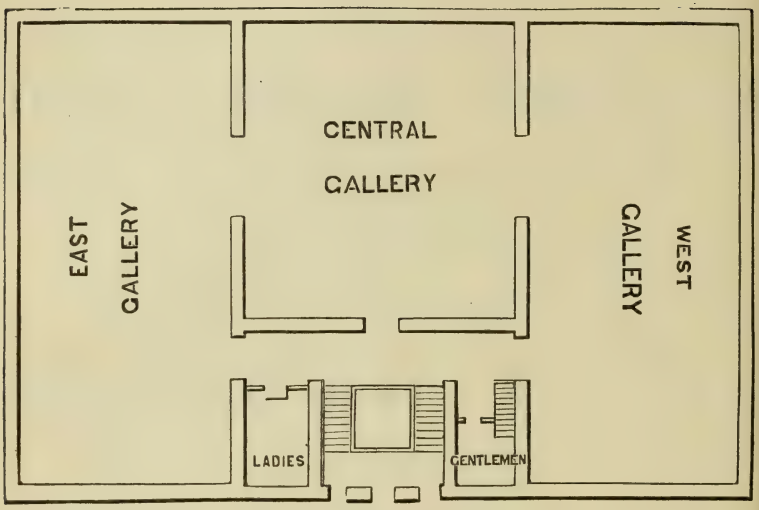
containing

Illustrations by the Artists

PICCADILLY

Published at the "Graphic" Office, Strand, W.C.

1885



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The Schools of the Royal Institute are intended to provide means of instruction for Students of Water Colour Painting. All instruction in the Institute is gratuitous, the Student providing his own materials.

All applicants for admission to the Schools of the Royal Institute of Painters in Water Colours must give proof of proficiency in drawing.

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Prior to the delivery of the specimens referred to, Candidates must obtain from the Institute, through the written request of any member of the Institute, or other artist or person of known respectability, a printed form, the blanks of which must be filled up and delivered, with the required specimens, at the Institute on or before the 1st day of September, to be submitted to the first Council held after that date. If approved of, the applicant will be entitled to admission as a probationer, and two months are allowed in which to prepare within the Schools of the Institute a set of drawings.

Further particulars may be obtained on application to the Secretary, at the Galleries, Piccadilly, W.

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R.A. Royal Academician.
A.R.A. Associate of the Royal Academy.
R.S.A. Royal Scottish Academician.
A.R.S.A. Associate Royal Scottish Academy.
R.H.A. Royal Hibernian Academician.
P.R.I. President of the Royal Institute of Painters in Water Colours.
V.P.R.I. Vice-President of the Royal Institute of Painters in Water Colours.
R.I. Member of the Royal Institute of Painters in Water Colours.
R.W.S. Member of the Royal Society of Painters in Water Colours.
H.R.S.A. Honorary Member of the Royal Scottish Academy.
R.C.A. Royal Cambrian Academician.

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1885.

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Cheques to be made payable to the order of the Treasurer, and crossed "Ransom, Bouverie and Co."

The Copyright of all works in the Gallery is reserved to the respective Artists unless special arrangement to the contrary be made.

WEST GALLERY.

1. A QUIET POOL. *H. Clifford Warren.*

2. PASTORAL IN SUSSEX. *Claude Hayes.*

3. "I'm four years old,
And I come from Goes."
(See Illustration.) *Jane M. Dealy.*

4. ON SOUTHWOLD MARSHES. *Theo. Jones.*

5. *J. P. Emslie.*

"And they turned aside thither, to go in to lodge in Gibeah; and when he went in, he sat him down in a street of the city; for there was no man that took them into his house to lodging.

"And behold, there came an old man from his work out of the field at even.

"And when he had lifted up his eyes, he saw a wayfaring man in the street of the city."—Judges xix. 15, 16, 17.

6. FUNGI. *Rose Chandler.*

7. EEL FISHERS BAITING THEIR LINES, DORDRECHT. *Walter W. May,* R.I.

8. IN THE NEST AT PEEP OF DAY. *Edwin Bale,* R.I.

9. KING ARTHUR'S CASTLE (FROM BARRASS NOSE) TINTAGEL, CORNWALL. *Arthur Croft.*

10. SHEEP. *Miller Smith.*

11. IN THE HARBOUR, NEWLYN, NEAR PENZANCE. *Grace H. Hastie.*

12. WHEN LEAVES FALL. *Leopold Rivers.*

13. A COUNTRY ROAD. *H. Muhrman.*

14. LA BERGÈRE. *Yeend King.*
(See Illustration.)

15. IN THE GARDENS OF THE VILLA D'ESTE, TIVOLI. *Charles Earle,* R.I.
(See Illustration.)

16. A DEWY EVENING. *O. Rickatson.*

17. THE AGE OF STONE. *Leonard Hill.*
(See Illustration.)

18. A HILLSIDE, ARRAN. *James V. Scott.*

19. THE CHAPEL, HADDON HALL. *Geo. M. Henton.*

20. AN IDYLL. *Lionel Smythe,* R.I.

21. CANTERBURY CATHEDRAL, THE BLACK PRINCE'S TOMB. *R. Phené-Spiers.*

22. AT SANNOX, ARRAN. *James V. Scott.*

23. GATHERING PRIMROSES. *Mary E. Butler.*

24. THE GIFT OF THE STORM. *Thos. Huson,* R.I.
(See Illustration.)

25. IN A CORNISH FISHING VILLAGE—"GRANDFA'R'S PET." *R. .H Carter.*
(See Illustration.)

26. GOING TO MARKET. *Radcliffe W. Radcliffe.*

27. A New Toy. *Arthur Robertson.*

28. Old Street, Lambolle. *Radcliffe W. Radcliffe.*

29. Old Bridge on the River Mole, Surrey. *Fritz Althaus.*

30. August Fair—Night, Boulogne-sur-Mer. *Edwin A. Norbury, R.C.A.*

31. A Cairo Coffee House. *Arthur Melville.*

32. Idle Days. *Lionel Smythe,* R.I.

33. Wegelia. *Louisa Aumonier.*

34. Norwich Cathedral, from near Pull's Ferry. *Harry Hine,* R.I.

35. The Village Blacksmith. *Sam. W. Oscroft.*

36. Durlestone Bay, Dorset. *H. G. Hine,* R.I.

37. My First Solo. *Hugh Carter,* R.I.

38. A Crofter's Harvest. *Hubert Coutts.*

39. In the Woods. *Albert Kinsley.*

40. A Sandy Bay, Iona. *Hubert Coutts.*

41. Summer Morn. *W. H. Wheeler.*

42. The Market Place, Burgos. *Robert W. Allan.*

43. Fleeting Shadows. *W. L. Thomas,* R.I.
(See Illustration.)

44. Blackwall Reach. *C. E. Holloway,* R.I.

45. The Swan. *Towneley Green,* R.I.

46. Barnes Common—Afternoon. *Henry Rossiter.*

47. Pan Pipes. *Walter Crane,* R.I.
(See Illustration.)

48. Digging Potatoes. *B. D. Sigmund.*

49. Old House near Taplow. *Arthur Willett.*

50. Afternoon. *Henry Birtles.*

51. "Nullus in orbe sinus Bajis prælucet amœnis."—Horace. *Sydney Herbert.*

52. Rydal Water. *Alfred Powell.*

53. St. Peter's, from Tasso's Oak. *Charles Earle,* R.I.

54. On the Thames at Windsor—Evening. *Edwd. H. Fahey,* R.I.

55. "Trespassers will be Prosecuted with the Utmost Rigour of the Law." *Herbert Alfred Bone.*

56. Off the Rocks, at Mount's Bay. *C. R. Aston,* R.I.

57. At the Mouth of the Tweed, Berwick. *Christina P. Ross.*

58. Breaking Camp. *H. Pilleau,* R.I.
(See Illustration.)

59. The Morgue on the Wensum. *Charles J. Watson.*

60. A Scene in Perthshire—Loch Kinardochy—Ben-y-Gloe in the Distance. *John J. Richardson,* R.I.

61. Tribesmen in Morocco bringing to an Emir the Heads of Rebel Chiefs. *G. Montbard.*
(See Illustration.)

62. The Pyramids during Inundation of the Nile. *John Varley.*

63. A Yorkshire Fishing Village. *C. Haigh-Wood.*

64. Hunted. *Childe Pocock.*

65. An Old Coach-road, North Wales. *J. Carlisle.*

66. Minding (?) the Lock. "Lock! Lock! Lock!" *C. J. Lewis,* R.I.

67. Eventide, Ullswater, Cumberland. *Philip Mitchell,* R.I.
(See Illustration.)

68. Rosalind. *John Absolon,* R.I.

69. Littlehampton Flats. *John Andrews.*

70. An Autumn Sketch. *Adolph Birkenruth.*

71. "In Danger!" Playing at being a Uhlan Soldier. *Mrs. Edwin Arnold.*

72. Casting the Lobster Pots. *A. C. Crocker.*

73. An Evening Tide, Leigh—Essex. *G. C. Kerr.*

74. The Letter. *Everard Hopkins.*

75. Old Mill on the Avon, Hampshire. *Charles I'Anson.*

76. A Schwarzwald Benty. *Charlotte Popert.*

77. Rhododendrons. *Mrs. William Duffield*, R.I.

78. An English Cottage Home. *Louisa Aumonier.*

79. Holy Island, off Arran. *Arthur Tucker.*

80. After a Stormy Day. *J. Herbert Snell.*

81. Market-place, San Remo. *Amy M. Benecke.*

82. View near Cheltenham. *Sydney Herbert.*

83. The Calm before the Storm. *Wilfrid Ball.*

84. At Sunset. *Dacres T. C. Belgrave.*

85. Fra un Istante. *Frank Hobden.*

86. On the Grand Canal, Venice. *W. B. Spong.*

87. On Loch Etive. *James V. Scott.*

88. La Dogana, Venice. *E. H. Bearne.*

89. An Italian Peasant's Kitchen, Bordighera. *M. Fowler.*

90. A Chalk Pit. *George Marks.*

91. The Edge of the Common. *A. Trevor Haddon.*

92. Monnict Cendain. *Henry Simpson.*

93. Evening in the Highlands. *Thomas Majoribanks Hay.*

94. The First at the Fair. *Charles Collins.*

95. A Misty Morning on the Thames. *Thomas R. Way.*

96. "The sun is sinking fast—the daylight dies." *Albert Stevens.*

97. A Sheltered Corner. *Charles Collins.*

98. Primroses, Apple Blossom, and Nest. *Charles Ryan.*

99. Mapledurham Mill. *W. Follen Bishop.*

100. Old Chelsea (Cheyne Walk). *John Eyre.*

101. MOONLIGHT ON THE MERSEY. *Peter Ghent.*

102. SUNNY AUTUMN. *Albert Kinsley.*

103. ESCHSCHOLTZIA. *Dora M. Stewart.*

104. SEA-MEADOWS, WEST OF RYE. *Frank Murray.*

105. ARAB PILGRIMS ON THEIR WAY TO MECCA. *Arthur Melville.*

106. STREATLEY AND GORING-ON-THAMES. *Thos. J. Soper.*

107. THE FISHERMEN'S QUARTER, HASTINGS. *Wm. Norris.*

108. SALTWICK BAY, WHITBY. *R. Talbot Kelly.*

109. A LAY OF PROVENCE. *H. Randolph Rose.*

110. DEATH OF TURCITIN. *E. H. Corbould,* R.I.

At Beverley, the leader of the Norman cavalry having seen a certain veteran richly attired, wearing a golden armlet, hastening towards the church of St. John, drew his sword and followed furiously after the aged man. But failing to overtake him before he reached the door, he impiously rode into the church (where women and children had fled for refuge, and where treasures had been taken for safety), when suddenly the horse on which he sat, stumbled, and fell upon the steps near the altar, the rider breaking his neck. Thus, with head thrown back, and limbs distorted, like some hideous monster, he was gazed upon by all in awe and wonder. Stupified and alarmed, his companions fled, as fearing the swift judgment of heaven upon them.—Translated from the original MS.

(See Illustration.)

111. WINTER JESSAMINE. *Miss Letitia Margaret Parsons.*

112. A GATHERING STORM-CLOUD—PERRANFORTH SANDS. *John Mogford,* R.I.

113. WOODBINE. *Madame Victoria Dubourg.*

114. AT OVERTON, HANTS. *J. Aumonier,* R.I.

115. THE ASSES' BRIDGE. *Charles G. Hards.*

116. A VISIT TO THE DESERTED CONVENT. *Vincenzo Cabianca.*

117. THE SHRIMPER. *Clem Lambert.*

118. EVENING, BARMOUTH, NORTH WALES. *Elizabeth Emma Duthoit.*

119. A Wiltshire Marsh. *William Pitt.*

120. Crimson and Gold. *Jessie Chase.*

121. An Eel-Set on the River Bure. *J. Miller Marshall.*

122. San Pietro, in Volta. *T. B. Hardy.*

123. A Hayfield. *Anderson Hague.*

124. Spring Reflections. *W. H. Millais.*

125. In Clapham, Yorkshire. *Thos. R. Macquoid,* R.I.

126. On the Moors—Purbeck Island. *Nelson Dawson.*

127. Moorland Pastures. *John H. Dearle.*

128. Shoreham. *Jules Lessore.*

129. "The morning in her buskin gray,
Springs upon her eastern way." *G. D. Hiscox.*

130. Grey Morning. *Annette Elias.*

131. The Last Purchase. *Charles Martin.*

132. Weymouth Harbour—Sunset. *W. Suthers.*

133. Blue Tits. *Rose Chandler.*

134. Cottages at Porlock. *H. G. Barwell.*

135. The Sailor's Friend. *William Clifton.*

136. Near Pangbourne—Springtime. *Wilfrid Ball.*

137. Early Summer. *W. C. Keene.*

138. Christmastide. *Marian Chase,* R.I.

139. The Little Goat-Girl. *Elizabeth A. Armstrong.*

140. A Dutch Milkmaid. *A. Foord Hughes.*

141. Autumnal Tints. *Marian Chase,* R.I.

142. Stagestruck. *Edmund Caldwell.*

143. The Gipsy. *John Absolon,* R.I.

144. Moorland. *Joseph Knight,* R.I.

145. Lendal Bridge, York. *James G. Laing.*

146. A Surrey Farmyard. *M. Tedder.*

147. From Under a Bridge, Venice. *E. H. Bearne.*

148. Mephistopheles. *C. MacIver Grierson.*

149. Companions of Her Solitude—Little Aurore in the Spanish Palace. *Vide* George Sand's "Histoire de ma Vie." *Miss Ellen G. Hill.*
(See Illustration.)

150. Thick Weather on the River. *G. S. Walters.*

151. Sketch near Kingsbridge, South Devon. *Walter Goldsmith.*

152. Stacking Corn—Hastings. *Edward P. Brandard.*

153. Early Spring, Kensington Gardens. *R. Goff.*

154. On the Tweed, near Melrose. *Fred. W. Cartwright.*

155. The Battle. *J. A. FitzGerald.*

156. Old Mill, Mitcham. *Dewey Bates.*

157. Old Men's Tales. *Chas. Cattermole,* R.I.

158. Changing Quarters—Gipsy Life. *Claude Hayes.*

159. Temples of Vespasian and Saturn, Rome. *A. T. Burnett Stuart.*

160. Selling Pumpkins—Venice. *L. Da Rios.*

161. Aran Benllyn, from near Bala. *W. Clark Eddington.*

162. Spring Flowers. *Janetta R.A. Pitman.*

163. "The stately sailing Swan." *Rose E. Stanton.*

164. Chrysanthemums. *Jennie Moore.*

165. Quiet Life. *Ettore Roesler Franz.*

166. Returning from the Deep-Sea Fishing. *Andrew Black.*

167. Looking to Hunstanton, Norfolk. *James E. Grace.*

168. Cookham Lock. *H. Caffieri.*

169. A Branch of Raspberries. *Rosa Wallis.*

170. A Grey Day near Arbroath. *Jas. Macmaster.*

171. One of Winter's Victims. *Laurence Hilliard.*

172. Almonds and Cherries. *Madame Victoria Dubourg.*

173. In the Marsh. *W. Reynolds.*

174. A Streatham Lane. *A. Trevor Haddon.*

175. Summer Afternoon on the Avon, Christchurch. *Charles I'Anson.*

176. Eglise St. Maclou, Rouen. *Jules Lessore.*

177. Caerthillian Farm, Lizard. *Frank Walton,* R.I.

178. Surrey Colts. *John White,* R.I.
(See Illustration.

179. "Willie." *A. L. Zorn.*

180. Street in Haarlem. *Andrew B. Donaldson.*

181. Venice. *Sir John W. Walrond, Bart.*

182. Sundown. *A. H. Waller.*

183. Over the Mountain Stream. *George Wells.*

184. A Backwater—Brittany. *Radcliffe W. Radcliffe.*

185. Bywell Castle, Northumberland. *J. H. Mole,* V.P.R.I.
(See Illustration.)

186. In Cardigan Bay. *Joseph Knight,* R.I.

187. A Jar of Almond Blossom. *Kate Rogers.*

188. Castle of Chillon—Evening Light. *C. R. Aston,* R.I.

189. A Bend in the River, Kew. *Geo. C. Haité.*

190. The Massacre of the Innocents. *Rose Barton.*

191. On the Seine, Paris. *Mason Hunter.*

192. How we Caught a Shoal of Pilchards off the Cornish Coast. *C. Napier Hemy,* R.I.
(See Illustration.)

193. The Bath. *A. J. Crozier.*

194. Ard-na-Gillean Mill, West Tarbert. *James Macculloch.*

195. Thistledown. *Mrs. W. H. Wheeler.*

196. Among the Rushes, Christchurch, Hants. *Harry Goodwin.*

197. A Hay Field at Marlow. *Thos. Pyne.*
(See Illustration.)

198. A Sketch at Millards Hill, Somerset. *Mary Walople.*

199. At Bettws-y-Coed. *J. Aumonier.* R.I.

200. Lady Jane Grey's Tower. *J. W. Whymper,* R.I.

201. Une Vieille Paysanne. *John Watkins*

202. "Ye didna keep your tryst yestreen, *James Macbeth.*
I waited lang beside the wood,
Sae wae and weary a' my lane."
Tannahill.

203. An Albanian Well. *R. Caton Woodville,* R.I.

204. Queen of the Meadow. *J. Michael Brown.*

205. The Flower Show. *Harry Tuck.*

206. Wild Clematis. *Mrs. W. H. Wheeler.*

207. On the Llwgwy, North Wales. *J. Whipple.*

208. Essendon Bury, Herts. *W. Fryer Stocks.*

209. "A Merry Old Soul was He." *Henry Terry.*

210. Under the Willows. *Keeley Halswelle, A.R.S.A.,* R.I.

211. The Kitchen Garden. *A. Glendening, jun.*

212. "Formosa" Cookham on Thames. *Alfred de Bréanski.*

213. A Young Artist. *Caroline Paterson.*

214. Little Ducks. *Alfred Strutt.*

215. The Old Chapel, Charterhouse. *Luther Hooper.*

216. Flowers—Anemone and Pansies. *Ruth Mercier.*

217. St. John's Madder Market, Norwich. *Victoria S. Hine.*

218. The Flower of the Flock. *G. G. Kilburne,* R.I.
(See Illustration.)

219. The Rising Moon. *C. Topham Davidson.*

220. Twilight on the Exe, Devon. *S. G. W. Roscoe.*

221. La Rue Elé, Quimperlé. *Lennard Lewis.*

222. The Clouds and the Fowls of the Air their Way pursue. *Isaac Cooke.*

223. A Devonshire Lane. *Edmund G. Warren,* R.I.
(See Illustration.)

224. A Fisherman's Haunt, Cordover Bridge, Dartmoor. *Philip Mitchell*, R.I.

225. Summer Time, Wargrave-on-Thames. *Ernest Parton.*

226. The Burg, Nuremburg. *Arthur Lucas.*

227. Daffodils. *Miss Frances A. Field.*

228. St. Eanswyth's Pool, Folkestone. *Mariquita J. Moberly.*

229. In the Month of June. *W. H. Fortye.*

230. Love and Labour. *Frank W. W. Topham*, R.I.
(See Illustration.)

231. Early Morning, Venice. *Arthur Severn*, R.I.
(See Illustration.)

232. Edge of the Fir-Wood. *A. K. Brown.*

233. Transit of Venus. *C. T. Garland.*

234. Westminster Abbey. *Rose Barton.*

235. Porta del Duomo, Verona. *Harry Goodwin.*

236. Near Hazleford on Trent. *James Orrock*, R.I.

237. Near the Land's End. (*The late*) *James G. Philp*, R.I.
(See Illustration.)

238. A Reach of the Thames at Blackwall. *H. G. Moon.*

239. Autumn Gleams. *Margaret J. Mein.*

240. A Rocky Nook, near the Lizard, at Low Tide. *John Mogford*, R.I.

241. The Necklace. *John White*, R.I.

242. After Matins. *Robert Little.*

243. A Study. *J. H. Parkyn.*

244. Goster Wood Farm. *J. Arthur King.*

245. Wild Roses. *Rosa Wallis.*

246. Scene near Barnstaple. *Cornelius Pearson.*

247. Books and Bric-à-brac. *W. B. Spiers.*

248. Evening in the North. *Edward Hargitt*, R.I.

249. Forget-me-nots and Violets. *Ada Bell.*

250. Kettleness Point, Yorkshire. *J. Aumonier,* R.I.

251. Heartsease. *Mrs. J. W. Whymper.*

252. Lake of Uri: the Rothstock at Sunset. *C. R. Aston,* R.I.

253. The Blind Preacher and his Daughter. *H. R. Steer,* R.I.

254. The Old Wall. *Carl Larsson.*

255. Mist Clad. *John W. Whiteley.*

256. Boathouse—Wandsworth. *Cosens Way.*

257. The Convent, Gibraltar. *Louise Childers.*

258. The Marsh of Ostia, Rome. *Onorato Carlandi.*

259. Rolling Tide. *Edwin Sherwood Calvert.*

260. A Dartmoor Road. (*The late*) *Harry Johnson,* R.I.

261. Gamrie Harbour, Banffshire. *Charles G. Danford.*

262. Thompson's Ferry, Norwich. *H. G. Barwell.*

263. Canal leading into the Grand Canal, Venice, taken from below Il Porte S. Manrizio. *John Evans.*

264. Aldeby House, Aldeby. *R. A. Gill.*

265. Fornham St. Martins, Suffolk. *A. K. Brown.*

266. Tomb of Abbot Ruthall, Westminster Abbey. *F. A. Couchman.*

267. Misty Sunlight. *Richard Toovey.*

268. A Spanish Brigand. *E. S. H. McMillan.*

269. "A Cottage by the Sea," near Swanage. *Charles I'Anson.*

270. Anxious Fears. *H. Macbeth-Raeburn.*

271. Blue and Yellow. *J. R. A. Pitman.*

272. Entrance to the Chapel of St. Nicholas, Westminster Abbey. *James Cafe.*

273. THE RIVER BAIN, WENSLEYDALE. *W. Fryer Stocks.*

274. "FOR WHAT WE HAVE RECEIVED." *W. H. C. Groome.*

275. FORT MAKER, FROM MILLBROOK LAKE, NEAR PLYMOUTH. *Philip Mitchell,* R.I.

276. A DESPERATE DEFENCE. *Charles Cattermole,* R.I.

(See Illustration.)

277. FROM A WINDOW. *Charles Holroyd.*

278. MORNING IN THE HIGHLANDS. *A. W. Weedon.*

279. REMAINS OF THE BATHS OF CARNALLA. *Ettore Roesler Franz.*

280. "Full many a flower is born to blush unseen."—GRAY. *Dewey Bates.*

281. "A shepherd's boy (no better do him call),
When winter's wasteful spite was almost spent,
* * * * * *
Led forth his flock, that had been long y-pent." *Max Ludby.*

(See Illustration.)

282. EARLY MORNING, KING'S LYNN. *C. E. Holloway,* R.I.

283. HURLY MILL. *Thomas Pyne.*

284. LILIES. *George S. Elgood,* R.I.

285. THE WAVES. *Thos. Huson,* R.I.

"As one dies away,
Another as sweet and as smiling comes on."

286. SHUTTING THE LOCK GATES. *H. Caffieri.*

(See Illustration.)

287. DORNOCH MOOR, SUTHERLANDSHIRE. *W. Beattie-Brown, R.S.A.*

288. A SCOTCH KAILYAIRD. *James Douglas.*

289. "Just before the time of rest,
When the dead day smiles so bright." *George Marks.*

290. HIMALAYAN RHODODENDRONS. *F. W. Currey.*

291. "O fair dove! O fond dove!"
Mrs. L. Bentley Smith.

292. "The primrose in her vernal nest."—KEBLE.
Florence A. Stocker.

293. THE INCOMING TIDE. *John McDougal.*

294. AN OLD SONG. *Edwin A. Abbey,* R.I.

295. CARNATIONS AND PICOTEES. *A. M. Youngman.*

296. VENICE FROM THE SCHIAVONI. *C. R. Aston,* R.I.

297. ROSES. *Madame Victoria Dubourg.*

298. STUDY OF SANDHILLS ON LINCOLNSHIRE COAST—AFTERNOON EFFECT. *Vernon Howard.*

299. OLD PIER, WESTMINSTER, BEFORE THE EMBANKMENT.
Arthur Severn, R.I.

300. ON HAYES COMMON. *H. J. Angley.*

301. GATHERING FUEL. *B. D. Sigmund.*

302. EVENING ON HAMPSTEAD HEATH. *Champion Jones.*

303. THE DAISY WREATH. *Mary Joyce.*

304. GURTH AND ISAAC OF YORK. *Fritz Althaus.*

305. MELROSE BRIDGE. *Fred. W. Cartwright.*

306. SOUTH HARTING, SUSSEX. *J. Aumonier,* R.I.
(See Illustration.)

307. WHITHER? *C. J. Lewis,* R.I.

308. LEWES. *E. Wake Cook.*

309. DEAD BIRDS. *Katherine Scott.*

310. THE PEAKS OF ARRAN. *Edith Gittins.*

311. LIFE IN THE HIGHLANDS. *Hugh Carter,* R.I.
(See Illustration.)

312. AUTUMN MORNING NEAR RUFUS' STONE, STONY CROSS, NEW FOREST. *Edmund G. Warren,* R.I.

313. BATTERY POINT, LOCH TARBERT. *James Macculloch.*

314. CORNER OF A CANALETTO, VENICE. *Reginald Barratt.*

315. A CORNFIELD—AFTERNOON. *Albert J. Cox.*

316. LITTLE HONEYSUCKLE. *James Hayllar.*

317. NEAR DUNSTAFFNAGE CASTLE. *Fred. Williamson.*

318. BOUND FOR THE NORE. *Frank Murray.*

319. SCOTCH PASTORAL. *James Douglas.*

320. FALMOUTH. *W. Ayerst Ingram.*

321. A CRITICAL READER. *Henry G. Massey.*

322. THE COURTYARD, TILLIETUDLEM CASTLE, LANARKSHIRE. *David Murray, A.R.S.A.*

323. BEELEY MOOR, DERBYSHIRE. *John Pedder.*

324. THE OLD SPIKE BRIDGE, AVON KYRREL. *W. P. Knowles.*

325. FORTY WINKS. *William Luker, jun.*

326. WINTER CHERRY. *Dora M. Stewart.*

327. A NORFOLK BROAD. *Leonard M. Powell.*

328. A MERIONETHSHIRE STREAM. *Edward Davies.*

329. A HAPPY FAMILY. *Valentine T. Garland.*

330. "Why mock me with thy jewels?
First give me liberty!" *Edward Tayler.*

331. BARGES DROPPING UP THE MEDWAY. *Walter W. May,* R.I.

332. MORNING ON THE CORNISH COAST. (*The late*) *J. G. Philp,* R.I.

333. FISHERWOMAN WATCHING THE TIDE. *Alfred East.*
(See Illustration.)

334. THE PILOT BOAT—FLUSHING. *Andrew B. Donaldson.*

335. "Multiplication is vexation." *Arthur Stocks,* R.I.
(See Illustration.)

336. THE LOST PARADISE. *George Wilson.*

"They, looking back, all the eastern side beheld
Of Paradise, so late their happy seat,
Waved over by that flaming brand, the gate
With dreadful faces thronged, and fiery arms."—MILTON

337. A SUSSEX LANE—EARLY SPRING. *Arthur Willett.*

338. At Kettleness, North Coast of Yorkshire. *F. J. Vialls.*

339. Daffodils. *Mary E. Butler.*

340. How Long? *Mary Eley.*

341. Wallflowers. *Lily Blatherwick.*

342. Evening Calm. *Vincenzo Cabianca.*

343. In August—South Devon. *Edmund G. Warren,* R.I.

344. Goodbye! *James S. Crompton.*

345. Swanage, Dorsetshire. *Walter Crane,* R.I.

346. Oxhey, Herts, with Ruislip Reservoir. *Mrs. W. Oliver,* R.I.

347. Evicted. *H. R. Steer,* R.I.
(See Illustration.)

348. A Golden Altar, Burgos. *Abel Herman Haig.*

349. The Harvest of the Fens. *O. Rickatson.*

CENTRAL GALLERY.

350. "There's Father's Boat!" *Janet Archer.*

351. Ferry at Walberswick. *G. Albert Laundy.*

352. After-Glow on the Savoy Alps, March, 1868. *Rev. Thos. Helmore.*

353. Laurestinus. *Marian Chase,* R.I.

354. Studies. *Leopold Lowenstam.*

355. A Kentish Village. *Geo. S. Elgood,* R.I.

356. The Lizard Head. *G. Spawton Catlow.*

357. Waiting. *Hugh Carter,* R.I.

358. Gill's Yard. *W. L. Wyllie,* R.I.

359. The Mid-day Meal. *Geo. M. Henton.*

360. A Difficult Piece. *Childe Pocock.*

361. View near Amalfi. *Arthur Ditchfield.*

362. Roses. *Kate Sadler.*

363. Forbidden Fruit. *William Small,* R.I.
(See Illustration.)

364. A Quiet Rubber, Café Hammah, Algiers.
Guido R. Bach, R.I.

365. The Language of Flowers. *Fred. Slocombe.*

366. A Summer Evening. *A. R. Witter.*

367. April Clouds. *W. A. Rixon.*

368. The Blue Sky of Cornwall—Cape Cornwall from Sennen Cove, Land's End. *R. H. Carter.*

369. Hoveringham Ferry. *James Orrock,* R.I.
(See Illustration.)

370. Summer Evening. *George Clausen,* R.I.

371. A Love Story. *Robert Fowler.*

372. Ballard Down, Swanage. *Walter Crane,* R.I.

373. Green Gages. *Jabez Bligh.*

374. Trollhatta Falls, Sweden. *G. L. Bristow.*

375. The First Lesson. *W. L. Thomas,* R.I.

376. Farm Buildings at Flatford. *Fred. G. Cotman,* R.I.
(See Illustration.)

377. A Flower Girl. *Hugh Carter,* R.I.

378. The Old Birch Avenue, The Warren, Haslemere.
J. W. Whymper, R.I.

379. The Entrance, Plas Mawr, Conway. *Alfred Hutton.*

380. Hastings, Sussex. *John C. Bourne.*

381. After Matins, Ratisbon, Bavaria.
Henry Dunkin Shepard.

382. Through the Fields, near Ormskirk. *Isaac Cooke.*

383. Stonethwaite, Borrowdale. *Edward Arden.*

384. Hampshire Farm. *Charles Marshall.*

385. Mid-day Rest—Loch Lomond. *J. J. Bannatyne.*

386. Orchids. *Kate Mary Whitley.*

387. Summer Days. *Catherine A. Sparkes.*

388. By the Pine Wood. *Alice Squire.*

389. Fishergirl, Portelle. *John Absolon,* R.I.

390. Phyllis. *Elizabeth A. Armstrong.*

391. Opposite Minieh-on-the-Nile. *H. Pilleau,* R.I.

392. The New Dress. *William Small,* R.I.

393. The Old School. *James Edward Rogers.*

394. A Book for the Sea-Side. *Walter Crane,* R.I.

395. The Latest News. *Frank Hobden.*

396. Stampede of the Enemy. *Stanley Berkley.*

397. On the East Coast. *Fanny Stable.*

398. A Surrey Common. *Alice Squire.*

399. The Golden Age. *John Rd. Dicksee.*

400. Granny. *Stanley L. Wood.*

401. A Grey Day. *Thos. Groves.*

402. Violets. *Elizabeth Bywater.*

403. Old Oak, Bradgale Park. *Harry William Roberts.*

404. The Path to the Village. *Robt. Rayment.*

405. The "Pembroke Castle" leaving Gravesend with Scots Guards. *A Ragon.*

406. A Clover Stack. *Arthur J. Stark.*

407. Near Beachy Head. *Robert James Moser.*

408. On the River Wharfe between Bolton Abbey and Barden Tower. *Edmund G. Warren,* R.I.

409. Near the Sea. *R. K. Penson,* R.I.

410. Baiting his Hook, West Coast of Scotland. *David Mossman.*

411. A Choice of Weapons. *Chas. Cattermole,* R.I.

412. The Boy—what will he become? *Frank Dadd,* R.I.

413. Night. *C. Topham Davidson.*

414. Old Houses, Kent. *A. Quinton.*

415. Peat Moss, Foot of the Grampians. *Wm. Moore.*

416. Eype, Dorset. *Albert Hodder.*

417. A Study. *Kate Hitchcock.*

418. A Woodland Pond. *James T. Watts.*

419. The Road over the Common. *H. J. Hyde.*

420. A West Country Lad. *William Hemsley.*

421. Gravesend. *C. E. Holloway,* R.I.

422. The Gull Rock, Kynance Cove. *Frank Walton,* R.I.

423. Morning Callers. *E. J. Gregory, A.R.A.,* R.I.

424. Vietri-de-Salerno, Calabrian Coast in Distance. *Harry Hine,* R.I.

425. On the Downs near Lewes. *H. G. Hine,* R.I.

426. Near Dordt, Holland. *Chas. Thornely.*

427. Vessels at Sea. *Edwin Hayes,* R.I.

428. An Osier Bed, Kegworth, Leicestershire. *Edward Davies.*

429. On the Loddon, Hampshire. *Bessie J. Spiers.*

430. A Band of Hope. *Miss H. O'Hara.*

431. Harvesting at the Lizard. *Frank Walton,* R.I.

432. The Coming Tide. *Robt. Carrick,* R.I.

(See Illustration.)

433. One of Old Sark's Granite Bays. *John T. Cutts.*

434. Lochranza Castle, Arran. *J. J. Bannatyne.*

435. The Mill Valley. *O. Rickatson.*

436. The Water Cart—Scene near Godalming. *Thos. J. Soper.*

437. Windermere from Low-Wood—Langdale Pikes, Wrynose, &c., in the Distance. *James Fahey*, R.I.

438. The First Flight. *Randolph Caldecott*, R.I.
(See Illustration.)

439. Indecision. *H. Tuck.*

440. The Ponds, Burnham Common, Bucks. *J. W. Whymper*, R.I.

441. Hay-Time. *W. Henry Gore.*

442. Near Bettws y Coed, North Wales. *J. H. Mole*, V.P.R.I.

443. St. Mark's, Venice. *Geo. S. Elgood*, R.I.

444. Waverley, *vide* "Waverley." *Jas. D. Linton, President.*
(See Illustration.)

445. Cannock Chase, Morning Mist. *Henry Birtles.*
(See Illustration.)

446. A Breezy Day in the Marshes. *William A. Waite.*

447. Narcissus and Daffodils. *Henrietta Miller.*

448. A Study. *Esther Hine.*

449. Carnations. *Caroline H. Norman.*

450. Masks. *Robert Fowler.*

451. Cuckmere Haven, from the Downs above Seaford. *H. G. Hine*, R.I.
(See Illustration.)

452. Dolly Varden's Visit to Miss Haredale. *C. Green*, R.I.

453. A Foster-Mother. *Stephen T. Dadd.*

454. "In the morning sow thy seed." *G. F. Wetherbee*, R.I.

455. Eucharis Lilies and Shells. *Kate M. Whitley.*

456. Arthog Peat Bog, North Wales. *Charles J. Adams.*

457. A March Landscape. *John M. Macintosh.*

458. "April 19th." *Chas. G. Noakes.*

459. Morning. *Henry Birtles.*

460. The Miller's Daughter. *H. Macbeth-Raeburn.*

461. A Village Street. *Towneley Green,* R.I.

462. Calm off Dordrecht. *Edwin Hayes,* R.I.

463. Above Cadgwith Cove, Cornwall. *Frank Walton,* R.I.

464. Rose Bradwardine—*vide* "Waverley." *Jas. D. Linton, President.*

465. A Devonshire Coachhouse. *Hamilton Macallum,* R.I.

466. Near Arundel, Sussex. *E. Wake Cook.*

467. Mid-day in Winter. *Clem Lambert.*

468. Old Houses, Conway. *William Chas. Goddard.*

469. In the May-time, near Leicester. *Arthur Wardle.*

470. On the Clyde. *James Macbeth.*

471. A Garret View, London, N.W. *Louis Absolon.*

472. "Jubé" in the Church of the Ste. Madeleine, at Troyes. *Charles Gilder Maundrell.*

473. "She Half Consents who Silently Denies." *Herbert Gandy.*

474. The Mouth of the Medway. *W. L. Wyllie,* R.I.

475. The Change Farm, Yeldham, Essex. *Charles Earle,* R.I.

476. Plums. *John Sherrin,* R.I.

477. A Visit to Granny. *G. G. Kilburne,* R.I.

478. The Piping Times of Peace. *Seymour Lucas,* R.I.

479. Narcissus. *John Fulleylove,* R.I.

480. Watering Horses. *William Foster.*

481. Sunshine and Shower. *G. S. Walters.*

482. An Apartment in the Palace of the Mikado, Kioto, Japan. *Frank Dillon,* R.I

483. The Theatre, Taormina, Sicily. *Geo. S. Elgood*, R.I.

484. Hampton Court. *John Fulleylove*, R.I.

485. Sir Andrew Aguecheek. *John Tenniel*, R.I.

"He plays o' the viol-de-gambo."—*Twelfth Night.*

486. Coarse Weather in Ramsey Harbour. *J. H. E. Partington.*

"Wait till the clouds roll by."

487. A Walk over Hampstead Heath. *J. H. Mole*, V.P.R.I.

488. Threshing at Bastia. *E. T. Compton.*

489. The Valley of Desolation, Wharfedale. *J. Jackson Curnock.*

490. Craiglaw, Wigtonshire. *Robert W. Fraser.*

491. "It Came, I Scarce know how—the Spring." *C. Macdonald Manly.*

492. Loch Linnhe looking to Mull. *Fred. Williamson.*

493. River Gloom. *H. E. Tidmarsh.*

494. Roman Drovers and Cattle. *Chas. H. Poingdestre.*

495. Early Spring. *Miss B. H. Macpherson.*

496. A Tangled Copse. *L. Fosbrooke, jun.*

497. The Tower of Babel, or Birs Nimrud—Restored according to the latest Authorities. *Wm. Simpson*, R.I.

498. Fontenay Le Comte Vendée. *L. J. Wood*, R.I.

499. The Little Goose Girl. *Mrs. Paul J. Naftel.*

500. Coming from the Fountain. *Thos. R. Macquoid*, R.I.

501. The Skipper's Orchard. *Jas. G. Bingley.*

502. Persuasion. *Hugh Carter*, R.I.

503. In the Autumn. *John Sherrin*, R.I.

504. Evening in Devonshire. *Chris Poole.*

505. Near Boulogne, France. *Urban Rider.*

506. A Quiet Corner, Westminster. *Amy E. Fisher.*

507. The Castle of Pontivy. *L. Deane.*

508. Cottages at Eddington, Kent. *S. S. Theobald.*

509. A Study of Colour. *A. M. Youngman.*

510. *John Scott.*

"There she sat without any covering but her long black hair. The two swans rose up with her plumage, 'Dive down, now!' they cried; 'thou shalt never again see Egypt.' So they tore the plumage into a thousand pieces, and then the two deceitful princesses flew away."
—Andersen's *Marsh King's Daughter.*

511. Amongst the Pines. *W. H. Wheeler.*

512. "The Tithe Pig." *Joseph Nash.*
(See Illustration.)

513. Swansea Pilot Boat off the Mumbles, Wales.
Edwin Hayes, R.I.

514. "The maid was in the garden, hanging out the clothes."
Thos. Huson, R.I.

515. Penvose, Cornwall. *Frank Walton,* R.I.

516. In Doubt. *Mary Eley.*

517. On the Avon at Barford. *Edwd. H. Fahey,* R.I.

518. Harvest—Evening. *George Clausen,* R.I.
(See Illustration.)

519. Pilgrims in a Strange Land. *A. W. Bayes.*

"Long in silence they watched the receding sail of the vessel,
Much endeared to them all, as something living and human."
Longfellow.

(See Illustration.)

520. Looe Harbour. *David Green.*

521. Scheveningen Shore. *Patty Townsend.*

522. Rolling Surges—Land's End. *John C. U'Ren.*

523. An Art Connoisseur. *Frank Bertioli*

524. A Common Road. *J. Clayton Adams.*

525. "Feathered Friends." *R. Halfnight.*

526. "The breezy heath in August's purple clad." *Thos. Huson*, R.I.

527. "A Motherless Home." *Emily E. Collier.*

528. A Rick Yard. *W. Fryer Stocks.*

529. Chrysanthemums. *Maude Naftel.*

530. Common Land. *W. H. Wheeler.*

531. A Wet Market Day—Connemara. *William Small*, R.I.

532. The "City of Rochester" Discharging. *W. L. Wyllie*, R.I.

533. "All among the Barley." *Charles Earle*, R.I.

534. Early Blossom. *Lionel Smythe*, R.I.

535. Primulas. *Patty Carington.*

536. Near Mullion. *Geo. Ficklin.*

537. The Edge of the Common, Allendale. *J. Hodgson Campbell.*

538. A Neglected Genius. *J. H. Barnes.*

539. Netley Farm, Shere. *Richard J. Askew.*

540. Clovelly *H. Sheppard Dale.*

541. Cuckoo. *Edwin Bale*, R.I.
(See Illustration.)

542. Early Steps. *Edith Martineau.*

543. "Tally ho! Off we go." *Frank Dadd*, R.I.
(See Illustration.)

544. A Last Appeal. *Geo. S. Elgood*, R.I.
(See Illustration.)

545. Golden Plover. *John Sherrin*, R.I.

546. The Stream, Bradgate Park, Leicestershire. *J. W. Whymper*, R.I.

547. Daffodils. *Townley Green*, R.I.

548. Upper Waters of the Plym, Dartmoor. *Philip Mitchell*, R.I.

549. The Harbour of Genoa. *J. MacWhirter, A.R.A.*, R.I.

550. Peace. *R. Hamilton Chapman.*

551. A Nook in St. Aubin's Bay, Jersey. *C. F. Draper.*

552. A Welsh Lane—Winter. *J. C. Salmon.*

553. Little Dreamer. *Mrs. H. Champion.*

554. Arthur, Prince of Wales, sent by Henry VII. to restore peace in Wales, pardons David Vaughan on condition that he swears fealty to the King. *F. E. Maplestone.*

555. Fruit. *Mrs. William Duffield*, R.I.
(See Illustration.)

556. On the Marsh—Aldeburgh. *E. M. Wimperis*, R.I.

557. An Algerian Caravanserai. *Andrew Gow, A.R.A.*, R.I.
(See Illustration.)

558. Wind Instruments. *James Clark.*

559. Cockle Gatherers, South Wales Coast. *J. H. Mole*, V.P.R.I.

560. The Tower of London. *C. E. Holloway*, R.I.
(See Illustration.)

561. The Via Dolorosa—Jerusalem. *Henry A. Harper.*

562. The Sycnant Pass, North Wales. *C. H. Woodman.*

563. A Present for Granny. *Mrs. H. Champion.*

564. The Windrush, near Witney. *Godfrey Young.*

565. Our Village. *H. J. Hyde.*

566. A Barley Field. *R. T. Askew.*

567. Cove Harbour, Moonlight. *John Blair.*

568. Christmas Trifles. *Albt. Ludovici.*

569. "A Ride Home." *Frank W. W. Topham*, R.I.

570. Grand Andelys, Normandy. *L. J. Wood*, R.I.

571. The Abbazia, Venice. *H. Pilleau*, R.I.

572. In the Meadows. *Charles J. Adams.*

573. "Stopped in his Flight." *John Sherrin*, R.I.

574. Saltram Woods, from the Laira, Estuary of the Plym, Plymouth. *Philip Mitchell*, R.I.

575. In Fuenterrabia, Spain. *Thomas R. Macquoid*, R.I.

576. Roses. *Mrs. William Duffield*, R.I.

577. The Little Stranger. *W. Henry Gore.*

578. Walberswick, Suffolk. *J. Aumonier*, R.I.

579. Purple Poppies. *Mrs. Cecil Lawson.*

580. A Knotty Question. *H. Ethel Rose.*

581. Corte, Corsica. *E. T. Compton.*

582. Holme Bridge, Bakewell. *William Eden.*

583. "Frost and Rime of Winter Time." *W. L. Wyllie*, R.I.

584. Tenby. *John Fulleylove*, R.I.

585. "On the Alert." *John Sherrin*, R.I.

586. Feeding the Hungry. *Charles Cattermole*, R.I.

587. An Old Cloister. *Thomas R. Macquoid*, R.I.
(See Illustration.)

588. A Lesson by Heart. *Mary L. Gow*, R.I.

589. Peonies. *Ada Hanbury.*

590. At Gretton, Gloucestershire. *J. Aumonier*, R.I.

591. The Truant. *H. R. Steer*, R.I.

592. An August Afternoon. *Charlotte H. Spiers.*

593. Corrie-na-Cicke, Sannox, Arran. *Colin B. Phillips.*

594. A Silver Sea. *Arthur Severn*, R.I.

595. Dunottar Castle, Scotland. *Peter Toft.*

596. The Chestnut Walk, Hillersdon, Devon. *Mary Isabella Grant.*

597. Solitude. *John M. Bromley.*

598. Leicestershire Meadows and Stream. *Thos. Groves.*

599. "They toil not." *Helen Brown.*

600. On the Teviot near Roxburgh Castle *Alex. Carlyle Bell.*

601. No Buyers. *J. C. Dollman.*
(See Illustration.)

602. Going to Market. *B. D. Sigmund.*

603. Banstead Downs, Surrey. *J. W. Whymper*, R.I.

604. On the Downs near Lewes. *E. Wake Cook.*

605. Companions. *Albert Moore, R.W.S.*

606. A Study of Hard Expressions. *Laurence Hilliard.*

607. Sunset. *H. G. Hine*, R.I.

608. Wayside Shrine, Taormina. *Geo. S. Elgood*, R.I.

609. Spring in Town. *Alfred Parsons*, R.I.

610. Fair Wind—Outward Bound. *Edwin Hayes*, R.I.

611. An Interior. *Harry Hine*, R.I.

612. A Dainty Lady. *G. C. Kerr.*

613. Evening in Hoo Reach, Medway. *Walter W. May*, R.I.

614. The Last Flight. *Randolph Caldecott*, R.I.

615. Shepherd and Sheep. *George Clausen*, R.I.

616. An Unwelcome Visitor. *John Sherrin*, R.I.
(See Illustration.)

617. A Highland Burn. *A. W. Weedon.*

618. View in St. Mark's, Venice. *John Evans.*

619. Peggy. *A. E. Emslie.*

620. Fresh Gathered. *Ada Bell.*

621. Up a Tree. *Helena J. Maguire.*

622. Chrysanthemums *Katharine M. Nutter.*

623. Idle Moments. *Minnie Jane Shubrook.*

624. Nest of Missel Thrush. *Virginia Deacon.*

625. Homeward Bound. *T. B. Hardy.*

626. WESTMINSTER ABBEY. *James Cafe.*

"The very silence seemed sacred."—BURKE.

627. NELLY AND HER GRANDFATHER AT THE RACES.

C. Green, R.I.

"Short was plying the quarter-staves vigorously and knocking the characters in the fury of the combat against the sides of the show, the people were looking on with laughing faces. . . . If they were ever to get away unseen, that was the very moment. They seized it, and fled."—*The Old Curiosity Shop.*

(See Illustration.)

628. ON THE MOORS NEAR HAWES. *James Orrock,* R.I.

629. LITTLE MOTHER. *Agnes Gardner King.*

630. A HASLEMERE LANE—CHANGING PASTURE.

J. W. Whymper, R.I.

631. RACHEL'S TOMB, NEAR BETHLEHEM. *N. E. Green.*

632. THE CEMETERY, TETUAN, MOROCCO. *Frank Dillon,* R.I.

633. THE LIBRARY. *Miss Anna Alma Tadema.*

634. BROUGHT UP BY THE STREAM. *Walter W. May.* R.I.

635. HOMEWARD. *C. M. Beresford.*

636. LOCK ON THE AVON NEAR SALTFORD. *A. Wilde Parsons.*

637. A TURKISH GIRL. *Ernest Spence.*

638. OLD BRIDGE, BERWICK-ON-TWEED. *Christina P. Ross.*

639. "The bonny ivy tree." *Frank Walton,* R.I.

(See Illustration.)

640. "The angry essence of her deadly will."—BYRON.

Chas. S. Mottram.

641. ON THE CONWAY. *J. Syer,* R.I.

642. JAPANESE ANEMONES. *Jessie Chase.*

643. PART OF WEST FRONT OF ABBEVILLE CATHEDRAL.

L. J. Wood, R.I.

644. LILLIE. *Constance E. Plimpton.*

645. SENATE HOUSE PASSAGE, CAMBRIDGE. *Louise Rayner.*

646. Quiet Hours. *Ellen G. Hill.*

647. Cottages, from Old Storridge. *W. Clark Eddington.*

648. In the Heart of Old England. *Edward Davies.*

649. Interior, Edenbridge, Kent. *Danl. Pasmore.*

650. Jeunesse. *F. Markham Skipworth.*

651. Minerals. *Kate Mary Whitley.*

652. Resting. *J. W. Waterhouse,* R.I.

653. St. Alban's Cathedral—The Old West Front. *Harry Hine,* R.I.
(See Illustration.)

654. A Reverie. *Walter Langley,* R.I.

655. Coliseum, Rome—Moonlight. *J. MacWhirter, A.R.A.,* R.I.

656. Apple Blossom. *Henry Bailey.*

657. In the Gloaming. *Wm. Matthison.*

658. Lough Swilly, looking towards Dunree Head, North of Ireland. *Philip Mitchell,* R.I.

659. Twilight. *H. G. Hine,* R.I.

660. The Granite Quarries of Syene (Assoun), with the Unfinished Obelisk. *Frank Dillon,* R.I.
(See Illustration.)

661. St. Giorgio Maggiore, Venice. *Albert Edward.*

662. Dingle and Dell. *James Whaite.*

663. Sgurr-na-Gilleau, from Corrie Basader, Isle of Skye. *Colin B. Phillips.*

664. The Hayfield. *J. Clayton Adams.*

665. The Flight of Little Nell and Her Grandfather ("The Old Curiosity Shop"). *Mariquita J. Moberly.*

666. Westminster Abbey, from the Chapel of St. John the Baptist. *F. Startin Pilleau.*

667. Early Morning, Mentone. *C. R. Aston*, R.I.

668. Monaco. *J. MacWhirter, A.R.A.*, R.I.

669. Afternoon in July—Castle Crag, Lynton. *C. R. Aston*, R.I.

670. A Thames Study. *W. F. Clark.*

671. Old Houses in Essex. *Cyrus Johnson.*

672. A Coming Choir. *Gideon Fidler.*

673. A Portrait. *Agnes Gardner King.*

674. Apple Blossom. *C. E. Combes.*

675. A Street in Spain. *Thos. R. Macquoid*, R.I.

676. Lilac and Pyrus Japonica. *Mrs. William Duffield*, R.I.

677. High Toby. *Fred. Weekes.*

678. Pug. *Kate Barnard.*

679. Dear Pussy. *K. A. Belford.*

680. The Happy Hours of Childhood. *Frank Bertioli.*

681. Near Llanberis, North Wales. *W. E. Hine.*

682. The Shepherd. *E. Julia Robinson.*

683. An African. *G. Laurence Bulleid.*

684. "Where trees o'erhang the silver stream." *Thomas Ireland.*
(See Illustration.)

685. An Estuary—Harvesting. *C. J. Lewis*, R.I.

686. A Legend of the Castle. *David Mossman.*

687. In the Meadows, Lamorby. *Powell May.*

688. Orchard Robbers. *Fanny K. Kindersley.*

689. The Conway at Bettws-y-Coed. *John Steeple.*

690. Man in the Clouds of Mortality. *Henry J. Stock*, R.I.

"He hath fenced up my way that I cannot pass, and he hath set darkness in my paths."—Job xix. 8.
(See Illustration.)

691. Piazza of St. Peter, Rome. *Arthur Severn*, R.

692. NUOVE FUNDAMENTA, VENICE.
Bingham McGuinness, R.H.A.

693. HAMPSTEAD HEATH. *J. C. Harrison.*

694. THE CHOIR SCREEN AT ALBI, NEAR TOULOUSE.
Dr. Boyd, D.D.

695. CASTLE DONINGTON. *Charles W. Radclyffe.*

696. SLAUGHDEN PIER. *E. M. Wimperis,* R.I.
(See Illustration.)

697. IN FLAGRANTE DELICTO. *Stephen T. Dadd.*
(See Illustration.)

698. PONTE MOLLE, NEAR ROME. *Charles Earle,* R.I.

699. A BACKWATER ON THE THAMES, NEAR HURLY. *Thos. Pyne.*

700. A JOURNEY BY THE WAGGON. *Towneley Green,* R.I.
(See Illustration.)

701. ON THE MOORS, OVERLOOKING MOUNT'S BAY.
John Mogford, R.I.

702. GRASMERE. *Alfred Powell.*

703. DER LANDKNECHT. *Fred. Weekes.*

704. THE HALL, GODINTON HOUSE, NEAR ASHFORD, KENT.
W. Harding Smith.

705. SCHEVENINGEN BOATS. *Patty Townsend.*

706. A FINE BREEZE. *Fred. Jas. Aldridge.*

707. KORRARA SOUND, ARGYLESHIRE. *W. F. Calcott.*

708. A VILLAGE COBBLER. *Rupert Arthur Dent.*

709. KEPT IN. *T. B. Kennington.*

710. THE FIRST SCUD OF SNOW ACROSS THE HILLS. *L. Fosbrooke.*

711. THE "PROVIDENCE" REPAIRING. *W. L. Wyllie,* R.I.
(See Illustration.)

712. "GUESS WHAT I'M GOING TO DO." *Jane M. Dealy.*

713. PLUMPTON ROCKS, YORKSHIRE. *James Fahey,* R.I.

714. "One generation passeth away, and another generation cometh."
Arthur Stocks, R.I.

715. UNION IS STRENGTH. *Stanley Berkley.*

716. GRANTCHESTER MILL, NEAR CAMBRIDGE. IN 1872. *Harry Hine,* R.I.

EAST GALLERY.

717. THE SHEPHERD'S CARE. *Walter Bothams.*

718. LITTLE MISS MUFFET. *Norman M. Macdougall.*

719. THE ROD IN PICKLE. *Percy Macquoid,* R.I.

720. A HOLIDAY. THE START. *W. L. Thomas,* R.I.

721. STACKING HAY. *C. J. Lewis,* R.I.

722. HAMPTON COURT. THE FOUNTAIN COURT. *R. Phené-Spiers.*

723. VALE OF TRENT. *James Orrock,* R.I.

724. A DERBYSHIRE DALE. *Edward Hargitt,* R.I.

725. IN ST. LAWRENCE, NUREMBERG. *Henry Dunkin Shepard.*

726. JOAN OF ARC. *J. W. Chapman.*

727. "To Market was a wet and well-worn way." *William A. Waite.*

728. NEWTON POINT, SUTHERLAND. *H. Pilleau,* R.I.

729. DEPARTURE OF THE COLDSTREAM GUARDS FOR THE SOUDAN, FEBRUARY 19, 1885. *T. Walter Wilson,* R.I.

730. LIGHT WORK. *Carlton A. Smith.*

731. THAMES AT GREENWICH. *Walter W. May,* R.I.

732. A REFRESHER. *Thomas Huson,* R.I.

733. VIEW OF BARNES. *C. E. Holloway,* R.I.

734. NEAR BURLEY. *Thomas Collier,* R.I.
(See Illustration.)

735. "There is sorrow on the sea." *Wm. H. Weatherhead.*

736. THE RIVER TEIGN. *Clem Lambert.*

737. THE CADI, BAGDAD. *Arthur Melville.*

738. An Every-day Witch. *G. F. Wetherbee*, R.I.
(See Illustration.)

739. Crossing the Burnie. *Edith Martineau.*

740. Chrysanthemums. *Kate Sadler.*

741. Near Thorpe, Suffolk. *E. M. Wimperis*, R.I.

742. Gathering Sea-weed. *J. H. Mole*, V.P.R.I.

743. "Calm and peaceful as the Sabbath morn." *J. W. Walker.*

744. The Old Town, Scarborough. *W. T. Donne.*

745. A Study. *A. M. Rossi.*

746. Hall of Barnard's Inn, Holborn. *Philip Norman.*

747. "Be-Calmed." *Walter Langley*, R.I.

748. Heaven's Gate. *T. Blake Wirgman.*
(See Illustration.)

749. Moorland Dingle. *Blanche Hanbury.*

750. Mirage on the Plains of the Bogan.
Edward Combes, C.M.G.

751. How very like Him. *Herbert W. Foster.*

752. Cupboard Love. *Haynes King.*
(See Illustration.)

753. "Boswell's"—W. Dorking. *Geo. S. Aspinall.*

754. On the way to the Well. *F. W. Currey.*

755. Sunday Morning. *Henry Terry.*

756. High Street, Edinburgh. *Louise Rayner.*

757. Dove Dale, Derbyshire. *Edward Hargitt*, R.I.

758. On the Yare at Coldham Hall. *Edward H. Fahey*, R.I.

759. Yamerton Creek, near Plymouth. *Philip Mitchell*, R.I.

760. The Valley of the Thames at Moulsford.
John Heaton.

761. Ducks Paddling in the Burn. *John I. Richardson*, R.I.

762. The Welcome. *Guido R. Bach*, R.I.
(See Illustration.)

763. Besieged. *Fred. Morgan.*

764. A Surrey Heath. *A. Quinton.*

765. Dead Game. *Jabez Bligh.*

766. Snowdrops. *Agnes R. Nicholl.*

767. Evening Quietude. *John W. Whiteley.*

768. Looking towards Stockbridge on the River Test, Hants. *R. A. K. Marshall.*

769. Gone. *C. E. Holloway*, R.I.

770. Old Battersea Bridge now being demolished. *C. J. Lewis*, R.I.

771. The Fate of our Wooden Walls. *Walter W. May*, R.I.

772. Old Fashioned Flowers. *Emma Cooper.*

773. Elephantine, opposite Assouan on the Nile. *H. Pilleau*, R.I.

774. St. Michael's Mount, Cornwall. *C. R. Aston*, R.I.
(See Illustration.)

775. Harvest—near Chudleigh, Devon. *E. G. Warren*, R.I.

776. Evening (Polperro). *H. de la Crouée.*

777. Old Battersea Bridge. *Fred. A. Winkfield.*

778. Quiet Homes. *Agnes Hussey.*

779. Evening Sketch in Co. Mayo. *Margaret Bernard.*

780. Consideration. *Emmeline Atkins.*

781. Nancy. *Catherine T. Atkins.*

782. Autumn. *James Townshend.*

"There is a beautiful spirit breathing now,
Its mellow richness on the clustered trees."
Longfellow.

783. Santa Claus. *Mrs. Stanley Berkley.*

784. Queen of Spain's Chair—Gibraltar. *Louise Childers.*

785. Winter in the Woods. *W. F. Hulk.*

786. Market Place at Verona. *Mrs. W. Oliver*, R.I.

787. Somebody's Helpmate. *Henry G. Massey.*

788. SCARLET PRIMULA. *Katherine Scott.*

789. EVENWICH. *R. Goff.*

790. TURNIP HOEING. *Thos. Marjoribanks Hay.*

791. ARUNDEL PARK, SUSSEX. *John Steeple.*

792. OLD VETERANS. *G. S. Walters.*

793. THE HAUNTED INN. *Alfred Hutton.*

794. ENTRANCE TO THE LARGE BITTER LAKE, SUEZ CANAL. *Edward Combes, C.M.G.*

795. A SUMMER EVENING, WITLEY, SURREY. *T. R. Way.*

796. EARLY SUMMER, MAPLEDURHAM. *William Bradley.*

797. THE SILK BAZAAR, CAIRO. *H. Pilleau,* R.I.

798. DOORWAY IN WESTMINSTER ABBEY. *Marion Roberts.*

799. SCHEVENING BEACH. *Edwin Hayes, R.H.A.,* R.I.

800. "Sweet is the Rose, but grows upon a brere." *A. M. Youngman.*

801. AN INTERIOR. *Harry Hine,* R.I.

802. A DARTMOOR STREAM. *J. Syer,* R.I.

803. A SONG OF SPRING. *Charles Jones, A.R.C.A.*

804. CHRISTCHURCH, FROM THE NEW RAILWAY. *W. P. Knowles.*

805. THE LAST SLEEP OF "A TATER BOGLE." *Chas. Whymper.*

806. "Who is Sylvia, what is she?
That all our swains commend her." *Edgar Giberne.*

807. ASSOUAN, FIRST CATARACT OF THE NILE. *John Varley.*

808. THE ESTUARY OF THE THAMES. *Walter W. May,* R.I.
(See Illustration.)

809. THE GREEN WALK. *Geo. S. Elgood,* R.I.

810. COMMON OBJECTS ON THE SEA SHORE. *Yeend King.*

811. HARLECH CASTLE FROM CRICCIETH SANDS. *James Orrock,* R.I.

812. GOSSIP. *Towneley Green,* R.I.

813. THE POOL BELOW THE BRIDGE. *Ernest Parton.*

814. EVENING. *T. W. Allen.*

815. A Relic of the Past, Old Elvet Bridge, Durham. *J. Hodgson Campbell.*

816. Peacock Feathers. *Mrs. George Stapleton.*

817. A Portrait. *Mary D. Tothill.*

818. The Fringe of Hampstead Heath. *Wilfred H. Thompson.*

819. Off Port Victoria. *John Fraser.*

820. Cloisters of the Stiff Kirche, Berchtesgaden. *Arthur Lucas.*

821. Gateway of Chapel of "Koldinghus, Denmark," the Ancestral Castle of H.R.H. the Princess of Wales. *Peter Toft.*

822. Mill, near Gomshall. *A. S. Underwood.*

823. Sunset, West Coast of Ireland. *Arthur Severn,* R.I.

824. Springtime on the Pincio, Rome. *Charles Earle,* R.I.

825. A Fen Farm. *R. W. Macbeth, A.R.A.,* R.I.
(See Illustration.)

826. Sisters. *Mary L. Gow,* R.I.
(See Illustration.)

827. A Horse Guard, 1815. *C. Green,* R.I.

828. A Gleaner. *C. J. Lewis,* R.I.

829. Sunshine on the Sea. *Walter W. May,* R.I.

830. Dolly's Lesson. *Alf. J. Johnson.*

831. Gooseberries. *John Sherrin,* R.I.

832. Ebbing Tide—Polurian Cove, Cornwall. *John Mogford,* R.I.

833. The Lock. *Everard Hopkins.*

834. A Summer Morning on the Forth. *Andrew Blair.*

835. Blea Tarn, Westmoreland. *Edward Arden.*

836. An Old Hall. *Robert Fowler.*

837. An Old Corner in a Cornish Village. *John McDougal.*

838. A Tale of the Sea. *J. H. Mole,* V.P.R.I.

839. August. *Frank Walton*, R.I.

840. West Street, Rye. *Evelyn Redgrave.*

841. At King's Lynn—Morning. *Harry Hine*, R.I.

842. Hawthorn. *Lucy J. Tuck.*

843. Jump ! *Frank Hobden.*

844. On the Shore at Glan Conway, North Wales. *J. W. Whymper*, R.I.
(See Illustration.)

845. Salpiglossis. *Marian Chase*, R.I.

846. "Carry High the Colours."—The Guards Defending the Sandbag Battery at Inkerman. *W. B. Wollen.*
(See Illustration.)

847. The Parsonage Garden. *Geo. S. Elgood*, R.I.

848. Old Mill on the Balder, Catherstone, Yorks. *Edwin Moore.*

849. Sussex Meadows—a Bright Day at the Beginning of the Autumn. *William J. Ferguson.*

850. When Winter Reigns. *Edmund Caldwell.*

851. Wych Street, Drury Lane. *W. B. Spong.*

852. A Leicestershire Landscape. *Charles J. Adams.*

853. A Terrace Garden, Rome. *Charles Earle*, R.I.

854. Homeward. *Guido R. Bach*, R.I.

855. Grapes and Plums. *Mrs. William Duffield*, R.I.

856. Killing Time. *Elizabeth A. Armstrong.*

857. Seaweed Harvesters, Portugal. *Tristram Ellis.*

858. Pomerne on the Moselle. *Mrs. W. Oliver*, R.I.
(See Illustration.)

859. Mosque of Mohammed Bey, Cairo. *John Varley.*

860. Flirtation. *A. L. Zorn.*

861. A Devonshire Court. *Chris Poole.*

862. Conspirators. *Helena J. Maguire.*

863. Her own Gleanings. *H. R. Robertson.*

864. Sketch at Utrecht. *W. P. Nichols.*

865. Fairy Tales. *H. Kempe.*

866. Doubtful Weather. *Albert W. Ayling.*

867. Finale Furioso. *B. W. Spiers.*

868. At Lympstone, Devon. *S. G. W. Roscoe.*

869. New Quay, Cornwall. *Chas. Thornely.*

870. Teaching the Young Idea. *Wm. Fisher.*

871. Old Putney Bridge. *C. E. Holloway*, R.I.

872. Waiting for Him. *John Absolon*, R.I.

873. *John Scott.*

"Then the stork returned to the mother and daughter, and threw the swan's plumage over them ; and they rose up from the earth in the form of two white swans. . . . They threw off their soft white plumage, and two lovely female forms appeared as like each other as two dewdrops."—Andersen's *Marsh King's Daughter.*

(See Illustration.)

874. A Plaintive Ditty. *R. H. Rose.*

875. Aber Hirgwm. *S. H. Baker.*

876. A Farmyard in the Highland. *J. Denovan Adam, A.R.S.*

877. A Grey Morning. *Bryan Whitmore.*

878. "Loved long since, and lost awhile."

Edward S. Harper.

879. Scotch Firs. *James Baldock.*

880. Preparing for the Herring Fishing—Tarbert.

Jas. Macculloch.

881. The Contest for the Bridge. *Helena J. Maguire.*

882. A Highland Burn. *James Hardy*, R.I.

(See Illustration.)

883. Amalfi. *Arthur Ditchfield.*

884. On the Severn, near Tewkesbury. *Robert Little.*

885. "Full-blown, full-scented, garden rose,
Orbed complete." *F. W. Currey.*

886. An Approaching Storm. *Sam. W. Oscroft.*

887. The Undercliff, looking towards Ventnor.
Edward Hargitt, R.I.
(See Illustration.)

888. The Battle of El Teb, 27th February, 1884.
Orlando Noril.

889. "O'er the moor amang the heather." *J. A. Gilchrist.*

890. A Quiet Nook. *Fred. Bodkin.*

891. The Mill Pool, Sheres. *A. H. Waller.*

892. Sketch at Rotterdam. *W. P. Nichols.*

893. At Braughing, Herts. *H. G. Moon.*

894. A Brisk Rally. *Albert Tuck.*

895. Rievaulx Abbey, Yorkshire. *John Pedder.*

896. In the Piazza del Popolo, Rome—Early
Morning. *Charles Earle*, R.I.

897. The Harbour of Trondhjem, Norway—
10 o'Clock p.m. *Frank Dillon*, R.I.

898. At Chiddingfold, Surrey. *Charles Smith.*

899. Convalescent. *Towneley Green*, R.I.

900. "Down by a green and shady bed." *Mrs. W. Oliver*, R.I.

901. My old Cottage in the Cove. *John Mogford*, R.I.

902. "And in the evening withhold not thy hand."
G. F. Wetherbee, R.I.

903. Wandering by a Stream in Summer.
Edmund G. Warren, R.I.

904. Back view of the "Old Farm Inn," Built
in 1660, Southampton. *M. Fowler.*

905. Caught in a Shower. *Arthur Trevethin Nowell.*

906. A Gleam of Light between the Showers. *N. E. Green.*

907. CONWAY MOUNTAIN FROM THE MARSH. *C. H. Woodman.*

908. MY EARRINGS. *Caroline Paterson.*

909. A DREAM OF CHIVALRY. *H. Randolph Rose.*

910. ROSES. *G. B. Le Fanu.*

911. CLOUDS LINGERING YET. *Joseph Knight,* R.I.

912. WAITING FOR THE BOATS. *Walter Langley,* R.I.
(See Illustration.)

913. *Henry J. Stock,* R.I.
"He shall cover thee with His feathers, and under His wings shalt thou trust.—Psalm xci. 4.

914. CRICCIETH CASTLE. *J. Syer,* R.I.

915. SPRING-TIME. *Marian Chase,* R.I.

916. MIGDALE, SUTHERLAND. *H. Pilleau,* R.I.

917. IN WENSLEYDALE. *E. M. Wimperis.* R.I.

918. AT THE STREAM. *Robt. Carrick,* R.I.

919. A SPRING FLOWER WITH AUTUMN LEAVES.
Rosalie M. Watson.

920. THE VICARAGE GARDEN. *C. J. Lewis,* R.I.

921. SLIGACHAN, SKYE, N.B. *William Bennett.*

922. SPRING-TIME, EPPING FOREST. *Fred. Hines.*

923. A GALE FROM THE S.E., PORTLAND ROADS, DORSET.
William Pye.

924. DEPARTING DAY. *John M. Macintosh.*

925. WHEN THE BOATS COME IN. *Robert W. Allan.*

926. DOVER ROADS. *Edwin Hayes,* R.I.
(See Illustration.)

927. "How are the mighty fallen, and the weapons of war perished!"
Charlie W. Wyllie.

928. SOPHIE, DAUGHTER OF J. E. MILLAIS, ESQ., *R.A.*
Kate Perugini.

929. THE POOL OF THE CORACLE, SKIBO, SUTHERLAND.
H. Pilleau, R.I.

930. THE WEAVER. *Hugh Carter*, R.I.

931. PRINCIPIA IL GIORNO COMMICIANO LE LUSINGHE. *Ettore Roesley Franz.*

932. SISTER LOUISE'S READING CLASS. *H. Blackburne.*

933. THE BOOKWORM. *J. W. Chapman.*

934. THE WAYSIDE INN. *L. Pinhorn Wood.*

935. "Hope springs eternal in the human breast." *Joseph Nash.*

936. A MISTY DAY. *C. E. Johnson*, R.I.
(See Illustration.

937. TENBY. *John Fulleylove*, R.I.

938. SCHEVENINGEN. *David Murray, A.R.S.A.*

939. AFTER A SUDDEN THAW. *Edgar Varley.*

940. ANEMONES. *Agnes E. C. Moore.*

941. HIGHLAND GIRLS CARRYING HOME STICKS FOR FUEL. *John I. Richardson*, R.I.
(See Illustration.)

942. INDUSTRY AND IDLENESS. *Mrs. L. Bentley Smith.*

943. A STRIP OF HOLLAND. *James Edward Rogers.*

944. LLYN LYDAU. *Alfred de Bréanski.*

945. ALICE. *Arthur Ackland Hunt.*

946. A MISTY MORNING. *A. Helcké.*

947. CROWMARSH. *R. Halfnight.*

948. WHENCE THE VILLAGE WAS HEWN. *J. W. Walker.*

949. FRIENDS. *J. C. Harrison,*

950. CHRISTCHURCH, HANTS. *Keeley Halswelle, A.R.S.A.*, R.I.

951. ST. MARIA DEL POPOLO. *John O' Connor.*

952. NERO'S AQUEDUCTS, ROME. *Cenorato Carlandi.*

953. THE STOUR, NEAR CHRISTCHURCH. *J. Whittet Smith.*

954. APPLE-BLOSSOMS. *J. Deane Simmons.*

955. A SUNNY DAY—ON THE PANG, NEAR PANGBOURNE. *Ernest Parton.*

956. A Rustic Bath. *John Absolon*, R.I.

957. The Village Genius. *Frank W. W. Topham*, R.I.

958. Rye—Evening. *A. Helcke.*

959. Scawfell. *Richard Redfern.*

960. Afternoon Tea. *Lilian Abraham.*

961. "Oh hear us when we cry to Thee,
For those in peril on the sea."
Wm. H. Weatherhead.
(See Illustration.)

962. In the Channel. *W. Ayerst Ingram.*

963. Puzzled. *Alf. J. Johnson.*

964. Hampton Court, Colonnade Entrance to the Picture Galleries. *R. Phené Spiers.*

965. The Time of Apples. *A. C. Wyatt.*

966. Pelargoniums. *Mrs. William Duffield*, R.I.

967. Fountains Abbey, Yorkshire. *James Fahey*, R.I.

968. The Amsterdam Gate, Haarlem. *Andrew B. Donaldson.*

969. Argyleshire Hills. *John S. Rawle.*

970. Primroses. *Katharine M. Stocks.*

971. On the Bure, Five Miles from Yarmouth. *J. Miller Marshall.*

972. An Afternoon on the Thames. *T. R. Way.*

973. A Shrimper. *H. R. Robertson.*

974. Early Spring. *Alfred de Bréanski.*

975. South Sea Bubbles. *Everard Hopkins.*

976. A Creek on the St. German's River, near Plymouth. *Philip Mitchell*, R.I.

977. Dr. Johnson Behind the Scenes at Garrick's Theatre, Drury Lane, *vide* Thackeray's Life of Johnson. *John Absolon*, R.I.

978. Sally. *Ellen Welby.*

979. The Avon below Oakford. *W. P. Knowles.*

980. Come and Play. *H. Blackburne.*

981. Plums. *John Sherrin,* R.I.

982. The Downs at Harting, Sussex. *J. Aumonier,* R.I.

983. Steam Tug, Looking after Barges in the Ice. *Arthur Severn,* R.I.

984. London Barges. *J. A. Gilchrist.*

985. February. *R. W. A. Rouse.*

986. Dinan, Brittany. *John H. Scott.*

987. Cioch-na-Oighe, Arran. *Edward Arden.*

988. Pass in the Tyrol. *Reginald Jones.*

989. Sitting for His Portrait. *Rupert Arthur Dent.*

990. The Hour Before Dawn. *Lionel Smythe,* R.I.

991. A Village Wedding. *C. J. Lewis,* R.I.
(See Illustration.)

992. Off Finisterre. *John Dixon.*

993. Laid Corn. *C. E. Johnson,* R.I.

994. Spanish Muleteers. *T. R. Macquoid,* R.I.

995. Yellow Pyrethrums. *Marian Chase,* R.I.

996. Lotts Cottage, Flatford. *Fred. G. Cotman,* R.I.

997. A Grey Evening. *Wilfred Ball.*

998. The Woodman's Cheer. *H. R. Steer,* R.I.

999. Au Revoir. *T. Walter Wilson,* R.I.

1000. Barnaby Rudge with the Rioters. *C. Green,* R.I.

1001. Baveno. *H.R.H. Princess Beatrice, Hon. Mem. R.I.*
(See Illustration.)

1002. Sim Tappertit Addressing the Rioters in the Boot Tavern. *C. Green,* R.I.

1003. Across the Moors. *E. M. Wimperis,* R.I.

1004. A Rocky Shore, Morecambe Bay. *Reginald Aspinwall.*

1005. NORA. *R. S. Cahill.*

1006. MRS. W. MATTHEW HALE. *Mary D. Tothill.*

1007. A DOMESTIC LITTLE MAIDEN. *Henrietta Benson.*

1008. HOLLYHOCKS. *Katharine McCracken.*

1009. COAST OF THE RIVIERA. *Lady Buchanan Riddell.*

1010. HARVEST TIME. *George Lucas.*

1011. NINETY MILES FROM LONDON. *Thos. George Cooper.*

1012. ON THE COAST OF CORNWALL. *J. Syer,* R.I.

1013. A CORNER OF THE MANTELSHELF. *Kate Hayllar.*

1014. ITALIAN SOLDIERS. *John Fulleylove,* R.I.

1015. EVENING SUNLIGHT—THE RIVIERA COAST. *Edwin Bale,* R.I.

1016. WATER LILIES. *Gertrude Martineau.*

1017. FLOWERS. *Mrs. William Duffield,* R.I.

1018. ON THE COMMON. *W. Rupert Stevens.*

1019. TEMPLE OF SUNIUM. (*The late*) *Harry Johnson,* R.I.

1020. THE END OF THE JOURNEY. *James Lawson Stewart.*

"A quiet, happy place—a place to live and learn to die in."
The Old Curiosity Shop.

1021. JULY. *R. W. A. Rouse.*

1022. THE ROAD TO CHIPPING ONGAR, ESSEX. *Richard Douglass.*

1023. FELUCCA IN THE TAGUS. *Tristram Ellis.*

1024. DILAPIDATED. *Alfred Newby.*

1025. CARRYING FERN, NEW FOREST—LATE AUTUMN. *Edmund G. Warren,* R.I.

1026. CRITICISM. *J. Haynes-Williams.*
(See Illustration.)

1027. SCRAPS OF NEWS. *Arthur Stocks,* R.I.

1028. FLOWING TO THE RIVER. *Arland Ussher.*

1029. PRIMULAS. *Helen Druce.*

1030. ON THE RIVER OUNLAN, GLEN SHIEL, ROSSHIRE. *Colin B. Phillip.*

1031. LOCH BUY HEAD, CARSAIG, MULL, N.B. *Lennox Browne.*

1032. THE BARMOUTH MARSHES. *John Keeley.*

1033. SOLITUDE. *W. F. Hulk.*

1034. COTTAGE HOMES OF ENGLAND. *Charles James Fox.*

1035. DOORWAY OF PALACE OF THE BEY CONSTANTINE, ALGERIA. *Edward Sanguinetti.*

1036. A SUSSEX LANE SCENE. *Edgar Varley.*

1037. A WINDY DAY ON THE THAMES. *H. J. Hyde.*

1038. THISBE. *Arthur Robertson.*

1039. CROSS ROADS, BURY, SUSSEX. *Fred. G. Cotman,* R.I.

1040. MENAVAWR ROCKS, LIZARD. *Frank Walton,* R.I.

1041. RASPBERRIES. *Rosa Wallis.*

1042. THE ISLE OF WIGHT, FROM SWANAGE BAY. *Walter Crane,* R.I.

1043. POTATO HARVEST. *John M. Bromley.*

1044. AUTUMN WOODS—SUNSET. *Fred Hines.*

1045. GIRL GOSSIPS. *W. K. Stevens.*

1046. THE BEACH, CLOVELLY. *Arthur Burchett.*

1047. ON THE RIVER CONWAY—EVENING. *John Finnie.*

1048. THE AROS HILLS, MULL. *Waller H. Paton, R.S.A.*

1049. AZALEAS. *Mrs. Cecil Lawson.*

1050. IMMORTALITY RESCUING THE SOUL FROM THE COILS OF DEATH. *Henry J. Stock,* R.I.

> "The Soul within the arms of Immortality
> Throws off the unavailing coils of death,
> And lives again the babe of a new being."

1051. TENBY HARBOUR. *John Fulleylove,* R.I.

1052 A Welsh Moorland. *Paul H. Ellis.*

1053. David Copperfield and Agnes (Chapter LXII.). *H. R. Steer,* R.I.

1054. Mochras Island, North Wales. *Bessie J. Spiers.*

1055. An October Day, near Bournemouth. *C. R. Aston,* R.I.

1056. Wild, Sea-worn Rocks. *John Mogford,* R.I.
(See Illustration.)

1057. Arrival of Lobster Smack—Sennen Cove, Land's End—Hauling the Storepot. *R. H. Carter.*

1058. May. *Mrs. Chandler Roberts.*

1059. Evening on the Tavy, Devonshire. *Hamilton Maxwell.*

1060. Above Henley—Afternoon. *J. Deane Simmons.*

1061. Music, Literature, and Art. *Marian Chase,* R.I.
(See Illustration.)

1062. Portrait of Miss Viva. *Edwin Bale,* R.I.

1063. "After Supper, walk a Mile." *Thos. Huson,* R.I.

1064. Pansies. *Grace H. Hastie.*

1065. Among the Sand Hills, Lincolnshire Coast—Noon. *Vernon Howard.*

1066. The Great Avenue, Hampton Court.
(See Illustration.)
John Fulleylove, R.I.

1067. Unpacked. *Miss M. E. Carwardine.*

1068. Towards Evening. *Arland A. Ussher.*

1069. On the Greta, Rokeby. *Edwin Moore.*

SCULPTURE.

Portrait Bust of the late Earl of Beaconsfield (Presented to the Constitutional Club by Sir Andrew B. Walker, Kt.).
H.S.H. Count Gleichen, Hon. Mem., R.I.

Portrait Bustnette of Madame Semprich.
H.S.H. Count Gleichen, Hon. Mem., R.I.

Portrait Bustnette of Mdlle. Zucchi.
H.S.H. Count Gleichen, Hon. Mem., R.I.

Love's First Whisper. *H.S.H. Count Gleichen*, Hon. Mem , R.I.

Die Nymphe der Quelle.
H.S.H. Count Gleichen, Hon. Mem., R.I.

Nanette. *William Tyler.*

Lady Godiva Unrobing. *T. Woolner, R.A.*

Terra Cotta Statuette (Portrait of a Lady). *Peploe Brown.*

Terra Cotta Bust. *Peploe Brown.*

NAMES *and* ADDRESSES *of the* EXHIBITORS, *with the* NUMBERS *that refer to their* PICTURES.

H.R.H. PRINCESS BEATRICE, *Hon. Mem. R.I.* 1001.
H.S.H. COUNT GLEICHEN, *Hon. Mem., R.I.* (Sculpture).

ABBEY, E. A. *R.I.* 17B. Eldon Road, Kensington, W. 294.
ABSOLON, JOHN, *R.I.* 15, Gloucester Crescent, Regent's Park, N.W. 68, 143, 389, 872, 956, 977.
ASTON, C. R. *R.I.*, Eastnor Villa, Leamington. 56, 188, 252, 296, 667, 669, 774, 1055.
AUMONIER, J. *R.I.* 84, Fellowes Road, N.W. 114, 199, 250, 306, 578, 590, 982.
ABRAHAM, MISS L. 5, Lisle Street, W. 960.
ABSOLON, LOUIS, 15, Gloucester Crescent, N.W. 471.
ADAMS, CHARLES J. 19, West Street, Leicester. 456, 572, 852.
ADAMS, J. CLAYTON, Ewhurst Hill, *near* Guildford. 524, 664.
ADAMS, J. DONOVAN, *A.R.S.A.* 45, Northumberland Street, Edinburgh. 876.
ALDRIDGE, F. J. Worthing, 706.
ALLAN ROBERT W. 32, Steele's Road, N.W. 42, 925.
ALLEN, T. W. The Bungalow, Cart Bridge, Send, *near* Woking, 814.
ALMA-TADEMA, MISS A., Townshend House, North Gate, N.W. 633.
ALTHAUS, FITZ, 111, Tavistock Crescent, Westbourne Park, W. 29, 304.
ANDREWS, JOHN, 25, Broadhurst Gardens, Hampstead, N.W. 69.
ANGLEY, H. J. 21, Bowness Road, Catford. 300.
ARCHER, MISS JANET, 17, Trafalgar Square, S.W. 350.
ARDEN, EDWARD, Elleswater, Ambleside, 383, 835, 987.
ARMSTRONG, MISS E. A. 18, Lupus Street, St. George's Square, S.W. 139, 390, 856.
ARNOLD, MRS. EDWIN, 140, Cromwell Road, S.W. 71.
ASKEW, RICHARD J. Shere, *near* Guildford, 539, 566.
ASPINALL, G. S. 39, Bennett Park, Blackheath, S.E. 753.
ASPINWALL, REGINALD, Market Street Chambers, Lancaster. 1004.
ATKINS, MISS CATHERINE J. 210, Holland Road, W. 781.
ATKINS, MISS EMMELINE, 210, Holland Road, W. 780.
AUMONIER, MISS LOUISA, 31, Beaumont Street, W. 33, 78.
AYLING, A. W. 3, Upper Duke Street, Liverpool, 866.

BACH, GUIDO, R. *R.I.*, 10, Marlborough Place, St. John's Wood, N.W. 364, 762, 854.
BALE, EDWIN, *R.I.*, 44, Grove End Road, St. John's Wood, N.W. 8, 541, 1015, 1062.
BOUGHTON, G. H., *A.R.A.*, *R.I.* West House, Campden Hill Road, W.
BAILEY, HENRY, 14, Cunningham Place, N.W. 656.
BAKER, S. H. 101, Gough Road, Edgbaston, Birmingham. 875.
BALDOCK, JAMES, Sherwood Rise, Nottingham. 879.
BALL, WILFRED, 39B., Old Bond Street, W. 83, 136, 997.
BANNATYNE, J. J. 35, Albert Street, Regent's Park, N.W. 385, 434.
BARNARD, MISS KATE, Knowle Hill, Chertsey. 678.
BARNES, J. H. 28, Shaftesbury Road, Hammersmith, W. 538.
BARRATT, REGINALD, 14, Hart Street, Bloomsbury, W.C. 314.
BARTON, ROSE, 15A. Cromwell Place, S.W. 190, 234.
BARWELL, H. G. Surrey Street, Norwich, 134, 262.
BATES, DEWEY, The Willows, Pembroke Road, Kensington. 156, 280.
BAYES, A. W. 82, Fellowes Road, N.W. 519.
BEARNE, E. H., care of Messrs. Thomas & Co., 29, Bolsover Street, W. 88, 147.
BELFORD, MISS KATE A. 4, Christ Church Road, Hampstead, N.W. 679.
BELGRAVE, DACRES T. C. 2, Barrington Villas, Shooter's Hill, Kent. 84.
BELL, MISS ADA, 24, Bedford Place, Russell Square, W.C. 249, 620
BELL, A. CARLYLE, 14, Caroline Street, Bedford Square, W.C. 600.
BENECKE, MISS AMY M. 9, Holden Terrace, Buckingham Palace Road. 81.
BENNETT, WILLIAM, 15, Bolsover Street, W. 921
BENSON, MISS H. West Street, Hertford. 1007.
BERESFORD, MISS C. M. 16, Via S. Sebastino, Rome. 635.
BERKLEY, STANLEY, The Boltons Studios, Redcliffe Road, S.W. 396, 715.
BERKLEY, MRS. STANLEY, The Boltons Studios, Redcliffe Road, S.W. 783.
BERNARD, MISS M. Northfield House, Bath. 779.
BERTIOLI, FRANK, 13, Devonshire Hill, Hampstead, N.W. 523, 680.
BINGLEY, JAMES G. Cocking, Midhurst. 501.
BIRKENRUTH, ADOLPH, 103, Ladbroke Road, W. 70.
BIRTLES, HENRY, 152, Adelaide Road, N.W. 50, 445, 459.
BISHOP, W. FOLLEN, 41, South Hill Road, Liverpool. 99.
BLACK, ANDREW, 113, West Regent Street, Glasgow, 166.
BLACKBURNE, H. 46, Batoum Gardens, West Kensington Park, W. 932, 980.
BLAIR, ANDREW, Dunfermline. 834.
BLAIR, JOHN, 20, George Street, Edinburgh. 567.
BLATHERWICK, MISS L. Dunavon, *near* Helensburgh, N.B. 341.
BLIGH, JABEZ, Shorne, Gravesend, 373, 765.
BODKIN, FREDERICK, 98, Fellowes Road, N.W. 890.
BONE, HERBERT A. 11, Rupert Road, Bedford Park. 55.
BOTHAMS, WALTER, 39A. Queen's Square, Bloomsbury, W. C. 717
BOURNE, J. C. 3. Riversdale Road, Twickenham Park. 380.
BOYD, DR. *D.D.* Hertford College, Oxford. 694.

Bradley, William, Bourne End, Maidenhead. 796.
Brandard, E. P. 2, Albion Grove, Barnsbury, N. 152.
Bristow, George L. 2, Cedars Road, Clapham Common, S.W. 374.
Bromley, John M. 16, Loudoun Road, N.W. 597, 1043.
Brown, A. K. care of W. K. Brown, 92, Walton Street, S.W. 232, 265.
Brown, J. Michael, 16, Picardy Place, Edinburgh. 204.
Brown, Miss Helen, 228a. Romford Road, Upton Forest Gate. 599.
Brown, Peploe, 2, The Studios, Queen's Terrace, N.W. (Sculpture).
Brown, W. Beattie, *R.S.A.*, 15, St. Bernard's Crescent, Edinburgh. 287.
Browne, Lennox, 36, Weymouth Street, Portland Place, W. 1031.
Bulleid, G. L. Glastonbury, Somerset. 683,
Burchett, Arthur, Willoughby Lodge, Willoughby Road, Hampstead, N.W. 1046.
Butler, Mary E., 57, Elizabeth Street, Eaton Square, S.W. 23, 339.
Bywater, Miss E. 5, Hanover Square, W. 402.

CALDECOTT, RANDOLPH, *R.I.*, 24, Holland Street, Kensington, W. 438, 614.
CARRICK, ROBERT, *R.I.*, 14, Howland Street, Tottenham Court Road, W. 432, 918.
CARTER, HUGH, *R.I.*, 12, Clarendon Road, Notting Hill, W. 37, 311, 357, 377, 502, 930.
CATTERMOLE, CHARLES, *R.I.*, 2, Christchurch Road, Kilburn, N.W. 157, 276, 411, 586.
CHASE, MISS MARIAN, *R.I.*, Haddon Lodge, Quex Road, Kilburn, N.W. 138, 141, 353, 845, 915, 995, 1061.
CLAUSEN, GEORGE, *R.I.*, London Road, St. Alban's. 370, 518, 615.
COLLIER, THOMAS, *R.I.*, Etherow, Hampstead Hill Gardens, N.W. 734.
CORBOULD, EDWARD HENRY, *R.I.*, Annandale, Sutton Common, Surrey. 110.
COTMAN, FREDERICK G. *R.I.*, 10, Boscobel Place, Alpha Road, N.W. 376, 996, 1039.
CRANE, WALTER, *R.I.*, Beaumont Lodge, Shepherd's Bush, W. 47, 345, 372, 394, 1042.
Cabianca, Vincenzo, care of Mr. Squire, 293, Oxford Street, W. 116, 342.
Cafe, James, 46, Clifton Hill, N.W. 272, 626.
Caffieri, H. 173, Hampstead Road, N.W. 168, 286.
Cahill, R. S. 168, Euston Road, W.C. 1005.
Caldwell, Edmund, 121, Gaisford Street, N.W. 142, 850.
Callcott, W. J. 48, Flanders Road, Bedford Park, W. 707.
Calvert, Edwin S. Tudor Lodge, Albert Street, Regent's Park. N.W. 259.
Campbell, J. Hodgson, 15, Pilgrim Street, Newcastle-on-Tyne. 537, 815.
Carlandi, O. care of Mr. Squire, 293, Oxford Street, W. 258, 952.

Carlisle, J. 27, Endsleigh Gardens, Euston Square, N.W. 65.
Carrington, Mrs. P. St. Clouds, near Worcester. 535.
Carter, R. H. 1, Florence Terrace, Falmouth. 25, 368, 1057.
Cartwright, Frederick W. Ferndale, Thurlow Park Road, Dulwich, S.E. 154, 305.
Carwardine, Miss M. E. 6, Rudall Crescent, Hampstead, N.W. 1067.
Catlow, G. S. Hotel Street, Leicester. 356.
Champion, Mrs. H. 13, Minford Gardens, West Kensington, W. 553, 556.
Chandler, Rose, The Cottage, Shere, Guildford. 6, 133.
Chapman, J. W. 53, Warwick Road, South Kensington, S.W. 726, 933.
Chapman, R. Hamilton, Woodland Cottage, Stoke Dabenson, Surrey. 550.
Chase, Miss J. Haddon Lodge, Quex Road, Kilburn, N.W. 120, 642.
Childers, Miss Louise, 117, Piccadilly, W. 257, 784.
Clark, James, 16, Boltons Studios, Redcliffe Road, S.W. 558.
Clark, W. F. 7, Cunningham Place, St. John's Wood, N.W. 670.
Clifton, William, Clarence Cottage, Woolwich, S.E. 135.
Collier, Miss Emily E. Woodhatch, Reigate. 527.
Collins, Charles, 15, Arundel Road, Dorking. 94, 97,
Combes, C. E. 15, Harpur Street, Queen's Square, W.C. 674.
Combes, Edward, *C.M.G.* 22, Bedford Place, Russell Square, W.C. 750, 794.
Compton, E. T. Feldafing, Bavaria. 488, 581.
Cook, E. Wake, 17, Clarendon Gardens, Maida Vale, W. 308, 466, 604.
Cooke, Isaac, Withen's Lane, Liscard. 222, 382.
Cooper, Mrs. Emma, 12, Colville Gardens, Bayswater, W. 772.
Cooper, Thomas G. 42, Chepstow Villas, W. 1011.
Couchman, F. A. 7, Pembury Road, Tottenham. 266.
Coutts, Hubert, Elleswater, Ambleside. 38, 40.
Cox, Albert J. 50, Fellowes Road, N.W. 315.
Crocker, A. C. Bury Green, Cheshunt. 72.
Croft, Arthur, 58, Finchley Road, N.W. 9.
Crompton, James S. 4, Hartham Road, Camden Road, N. 344.
Crozier, Miss A. J. 47, Sidney Street, Oxford Street, Manchester. 193.
Curnock, J. Jackson, 7, Richmond Hill, Clifton, Bristol. 489.
Currey, Miss F. W. The Mall House, Lismore, Ireland. 290, 754, 885.
Cutts, John T. 6, Renshaw Street, Liverpool. 433.

DADD, FRANK, *R.I.* 32, Great Ormond Street, W.C. 412, 543.
DILLON, FRANK, *R.I.*, 13, Upper Phillimore Gardens, W. 482, 632 660, 897.
DUFFIELD. MRS. W. *R.I.* 4, Upper Phillimore Gardens, W. 77, 555, 576, 676, 855, 966, 1017.
Dadd, Stephen T. 32, Great Ormond Street, W.C. 453, 697.
Dale, H. S. 6, New Park Crescent, Scarborough. 540.
Danford, Charles G. Banchory, Aberdeenshire, 261.

Da Rios, L. care of T. Joy, Queen Anne Gallery, Queen Anne Street, W. 160.
Davidson, C. Topham, 9, Alma Square, St. John's Wood, N.W. 219, 413.
Davies, Edward, 10, Rutland Avenue, Aylestone Park, Leicester. 328, 428, 648.
Dawson, Nelson, 85, Robert Street, Chelsea, S.W. 126.
Deacon, Miss V. Fairlight House, York Road, Eastbourne. 624.
Dealy, Miss Jane M. Walton Lodge, Blackheath, S.E. 3, 712.
Deane, L. Sion Hill, Bath. 507.
Dearle, John H. 14, Portland Terrace, North Gate, Regent's Park, N.W. 127.
De Bréanski, Alfred, Arno Cotte, Greenwich, S.E. 212, 944, 974.
De la Crouée, H. 20, Bolton Studios, Redcliffe Road, S.W. 776.
Dent, Rupert A. Codsall, near Wolverhampton. 708, 989.
Dicksee, John R. 6, Fitzroy Square, W. 399.
Ditchfield, Arthur, 12, Taviton Street, Gordon Square, W.C. 361, 883.
Dixon, John, 1, Laurence Pountney Hill, E.C. 992.
Dollman, J. C. Hove House, Newton Grove, Bedford Park, W. 601.
Donaldson, A. B. 6, Daleham Gardens, Hampstead, N.W. 180, 334, 968.
Donne, W. T. School of Art, Scarborough, 744.
Douglas, James, 57, York Place, Edinburgh. 288, 319.
Douglass, Richard, Campland Lodge, Park Village East, N.W. 1022.
Draper, C. F. 137, The Grove, Hammersmith, W. 551.
Druce, Miss H. 21, Cheyne Walk, Chelsea, S.W. 1029.
Dubourg, Madame Victoria, care of Mrs. Edwin Edwards, 26, Golden Square, W. 113, 172, 297.
Duthoit, Miss E. E. 184, Highbury New Park, N. 118.

EARLE, CHARLES, *R.I.* 9, Duke Street, Portland Place, W. 15, 53, 475, 533, 698, 824, 853, 896.
ELGOOD, GEORGE S. *R.I.* 21, Oxford Street, Leicester. 284, 355, 443, 483, 544, 608, 809, 847.
East, Alfred, 14, Adamson Road, Belsize Park, N.W. 333.
Eddington, W. Clark, Barbourne, Worcester. 161, 647.
Eden, Wm. 10, Hill Road, St. John's Wood, N.W. 582.
Edward, Albert, 27, Park Lane, W. 661.
Eley, Miss Mary, 9, Wetherby Terrace, S.W. 340, 516.
Elias, Miss Annette, 9, Vicarage Gate, W. 130.
Ellis, Tristram, 7, Holland Park Road, W. 857, 1023.
Ellis, Paul H. Villa Road, Handsworth, Birmingham. 1052.
Emslie, A. E. Croham Road, Croydon. 619.
Emslie, J. P. 47, Gray's Inn Road, W.C. 5.
Evans, John, 4, Vanburgh Terrace, Blackheath, S.E. 263, 618.
Eyre, John, 29, Beaufort Street, Chelsea. 100.

FAHEY, EDWARD H. *R.I.* 28, Dawson Place, Bayswater, W. 54, 517, 758.
FAHEY, JAMES, *R.I.* The Grange, 51, Shepherd's Bush Green, W. 437, 713, 967.
FARMER, MISS EMILY, *R.I.* Porchester House, Porchester, Hants.
FISHER, MARK, *R.I.* Chantrey Green House, Steyning, Sussex.
FULLEYLOVE, JOHN, *R.I.* 32, Mecklenburgh Square, W.C. 479, 484, 584, 937, 1014, 1051, 1066.
FERGUSON, WILLIAM, J. 7, Garfield Villas, Worenzow Road, N.W. 849.
FICKLIN, GEORGE, 12, Florence Terrace, Falmouth. 536.
FIDLER, GIDEON, Teffont Magna, *near* Salisbury. 672.
FIELD, MISS F. A. 9, Merton Street, Oxford. 227.
FINNIE, JOHN, 20, Huskisson Street, Liverpool. 1047.
FISHER, MISS AMY E. Ravenscourt Lodge, Penge, Surrey. 506.
FISHER, WILLIAM, 24, Welbeck Street, W. 870.
FITZGERALD, J. A. 233, Stanhope Street, Regent's Park, N.W. 155.
FORTYE, W. H. 46, Oseney Crescent. 229.
FOSBROOKE, JUN., L. Ravenstone, Ashby-de-la-Zouch. 496, 710.
FOSTER, HERBERT W. Endon, Stoke-on-Trent. 751.
FOSTER, WILLIAM, The Hill, Witley, Surrey. 480.
FOWLER, M. 4, Cumberland Place, Southampton. 89, 904.
FOWLER, ROBERT, Pool Buildings, 10, Great Castle Street, Liverpool. 371, 450, 836.
FOX, C. J. 8, Dane's Inn, W.C. 1034.
FRANZ, E. R. care of Mr. G. Squire, 293, Oxford Street, W. 165, 279, 931.
FRASER, JOHN, 151, Essex Road, Islington, N. 819.
FRASER, ROBT. W. 111, Highbury Hill, N. 490.

GOW, ANDREW C. *A.R.A.*, *R.I.* 35, Fitzroy Square, W. 557.
GOW, MISS MARY, L. *R.I.* 35, Fitzroy Square, W. 588, 826.
GREEN, CHARLES, *R.I.* Charlecote, Hampstead Hill Gardens, N.W. 452, 627, 827, 1000, 1002.
GREEN, TOWNELEY, *R.I.* Winchmore, England's Lane, Haverstock Hill, N.W. 45, 461, 547, 700, 812, 899.
GREGORY, E. J. *A.R.A.*, *R.I.* 6, Abercorn Place, Maida Vale, N.W. 423.
GANDY, HERBERT, 63, Harleyford Road, S.E. 473.
GARLAND, T. C. 17, Eardley Crescent, Earl's Court, S.W. 233.
GARLAND, V. T. 29, Bolsover Street, W. 329.
GHENT, PETER, Llanbedr, *near* Conway, N. Wales. 101.
GIBERNE, EDGAR, 35, Kensington Square, W. 806.
GILCHRIST, MISS J. A. St. Kilda, Sidmouth, Devon. 889, 984.
GILL, R. A. 8, Bow Churchyard, E.C. 264.
GITTINS, MISS EDITH, Salisbury Road, Leicester. 310.
GLENDENING, JUN., A. 161, Bird in Bush Road, Peckham, S.E. 211.
GODDARD, WILLIAM CHARLES, 55, Mornington Road, Regent's Park, N.W. 468.

Goff, R. 1, Courtfield Road, S.W. 153, 789.
Goldsmith, Walter, 3, Blenheim Villas, Maidenhead. 151.
Goodwin, Harry, Fairholme, Park Lane, Croydon. 196, 235.
Gore, W. Henry, 56, Princes' Square, Kennington Park, S.E. 441, 577.
Grace, James E. Milford, Surrey. 167.
Grant, Miss Mary J. Hillersdon, Cullompton, Devon. 596.
Green, David, 39, Circus Road, St. John's Wood, N.W. 520.
Green, N. E. 39, Circus Road, N.W. 631, 906.
Grierson, C. MacIver, 19, Great Coram Street, W.C. 148.
Groome, W. H. C. 2, Arlington Road, Castle Hill Park, W. 274.
Groves, Thomas, 2, Lansdowne Terrace, West Street, Leicester. 401, 598.

HALSWELLE, KEELEY, *A.R.S.A.*, *R.I.* 4, Albemarle Street, W. 210, 950.
HARDY, JAMES, *R.I.* Thyra House, North Finchley, N. 882.
HARGITT, EDWARD, *R.I.* 1, Bedford Road, Bedford Park, Chiswick, W. 248, 724, 757, 887.
HAYES, EDWIN, *R.H.A.*, *R.I.* Briscoe House, Steele's Road, N.W. 427, 462, 513, 610, 799, 926.
HEMY, C. NAPIER, *R.I.* Park Terrace, Falmouth. 192.
HERKOMER, HUBERT, *A.R.A.*, *R.I.* Dyreham, Bushey, Herts.
HINE, HARRY, *R.I.* Holy-well Hill, St. Albans', Herts. 34, 424, 611, 653, 716, 801, 841.
HINE, H. G. *R.I.* Hurstleigh, Arkwright Road, Hampstead, N.W. 36, 425, 451, 607, 659.
HOLLOWAY, C. E. *R.I.* 36, Gloucester Road, Regent's Park, N.W. 44, 282, 421, 560, 733, 769 871.
HUNTER, COLIN, *A.R.A.*, *R.I.* 14, Melbury Road, W.
HUSON, THOMAS, *R.I.* Northcote, Waterloo, Liverpool. 24, 285, 514, 526, 732, 1063.
Haddon, A. Trevor, 301, Norwood Road, Herne Hill, S.E. 91, 174.
Hague, Anderson, Tywyn, Conway. 123.
Haig, A. H. 32, Randolph Gardens, Maida Vale, W. 348.
Haigh-Wood, C. Albion Place, Bury Lanes. 63.
Haité, George C. Ormsby Lodge, Bedford Park, W. 189.
Halfnight, R. 36, Marlborough Hill, N.W. 525, 947.
Hanbury, Miss Ada, 16, Chivalry Road, Wandsworth Common. 589.
Hanbury, Miss Blanche, 16, Chivalry Road, Wandsworth Common. 749.
Hards, Charles G. 110, Richmond Road, Earl's Court, S.W. 115.
Hardy, T. B. Danesmere, Lambolle Road, Belsize Square, N.W. 122, 625.
Harper, E. S. 29, Great Western Buildings, Birmingham. 878.
Harper, Henry A. Offley, Luton, Beds. 561.
Harrison, J. C. 10, Leighton Grove, Kentish Town, N.W. 693, 949.
Hastie, Grace H. 216, Camberwell Grove, S.E. 11, 1064.
Hay, T. Marjoribanks, 57, York Place, Edinburgh. 93, 790.
Hayes, Claude, Briscoe House, Steele's Road, N.W. 2, 158.
Hayllar, Miss Kate, Castle Priory, Wallingford, Berks. 1013.

HAYLLAR, JAMES, Castle Priory, Wallingford. 316.
HAYNES-WILLIAMS, J. Wridhern, Maresfield Gardens, Fitzjohn's Avenue, N.W. 1026.
HEATON, JOHN, Park Cottage, Datchet, Windsor. 760.
HELCKÉ, A. 1, Langham Studios, Portland Place, W. 946, 958.
HELMORE, REV. THOMAS, 72, St. George's Square, S.W. 352.
HEMSLEY, WILLIAM, Ashburnham House, King's Road, S.W. 420.
HENTON, GEORGE M. The Bank House, Leicester. 19, 359.
HERBERT, SYDNEY, Carlton Lodge, Cheltenham. 51, 82.
HILL, LEONARD, 73, Lavender Sweep, Clapham Common, S.W. 17.
HILL, MISS ELLEN G. 27, Thurlow Road, Hampstead, N.W. 149, 646.
HILLIARD, LAURENCE, Coniston, Ambleside. 171, 606.
HINE, MISS ESTHER, Hurstleigh, Arkwright Road, Hampstead, N,W. 448.
HINE, VICTORIA S. Holy-well Hill, St. Albans. 217.
HINE, W. E. Hurstleigh, Arkwright Road, Hampstead, N.W. 681.
HINES, FREDERICK, Sycamore House, Forest Side, Epping. 922, 1044.
HISCOX, G. D. Beaufort House, Slough. 129.
HITCHCOCK, MISS KATE, 96, Adelaide Road, N.W. 417.
HOBDEN, FRANK, 17, Cloudesley Street, N. 85, 395, 843.
HODDER, ALBERT, School of Art, Worcester. 416.
HOLROYD, CHARLES, 40, Queen's Square, Bloomsbury, W.C. 277.
HOOPER, LUTHER, East Bergholt, near Colchester. 215.
HOPKINS, EVERARD, 17, Holland Park Road, W. 74, 833, 975.
HOWARD, VERNON, Spilsby Road, Boston, Lincolnshire. 298, 1065.
HUGHES, A. FOORD, Wallington, Surrey. 140.
HULK, W. F. Shere, Guildford, Surrey. 785, 1033.
HUNT, A. ACKLAND, Lynton Villa, Kidbrooke Grove, Blackheath, S.E. 945.
HUNTER, MASON, Albert Studios, 6, Shandwick Place, Edinburgh. 191.
HUSSEY, MISS AGNES, The Close, Salisbury. 778.
HUTTON, ALFRED, 76, Jermyn Street, S.W. 379, 793.
HYDE, H. J. 30, Tufnell Park Road, N. 419, 565, 1037.

I'ANSON, CHARLES, 4, The Mall, Park Road, Haverstock Hill, N.W. 75, 175, 269.
INGRAM, W. AYERST, 3, Trafalgar Studios, Manresa Road, S.W. 320, 962.
IRELAND, THOMAS 29, Rochester Square, N. 684.

JOHNSON, C. E. *R.I.* Morven House, Steele's Road, N.W. 936, 993.
JOHNSON, HARRY, *R.I.* (the late), The Holt, 12, Loudoun Road, St. John's Wood, N.W. 260, 1019.
JOHNSON, ALFRED J. 9, St. George's Road, Tufnell Park, N. 830, 963.
JOHNSON, CYRUS, 21, Devonshire Street, Portland Place, W. 671.
JONES, CHAMPION, 77, St. George's Road, Tufnell Park, N. 302.
JONES, CHARLES, *A.R.C.A.* Heathercroft, Balham Hill, S.E. 803.
JONES, REGINALD, Shrubland, Eltham. 988.
JONES, THEODORE, Edith Villa, Eton Street, Regent's Park, N.W. 4.
JOYCE, MISS MARY, 2, Evesham Villas, Lower Norwood. 303.

KEELING, W. KNIGHT, *R.I.* Laburnum Cottage, Barton-on-Irwell, Manchester.
KILBURNE, G. G. *R.I.* Hawkhurst House, Steele's Road, N.W. 218, 477.
KNIGHT, JOSEPH, *R.I.* Min-afon, Bettws-y-Coed, North Wales. 144, 186, 911.
Keeley, John, 38, Whittall Street, Birmingham. 1032.
Keene, W. C. 15, Lithos Road, Hampstead, N.W. 137.
Kelly, R. Talbot, Glasnevin, Ball's Road, Birkenhead. 108.
Kennington, T. B. 9, Bolton Studios, Redcliffe Road, S.W. 709.
Kemp, Miss H. 21, Fitzroy Street, W. 865.
Kerr, G. C. 2, Hamilton Gardens, N.W. 73, 612.
Kindersley, Miss F. R. Clyffe, Dorchester. 688.
King, Haynes, The Ingle, Broadhurst Gardens, Finchley Road, N.W., 752.
King, J. Arthur, 4, Swiss Terrace, South Hampstead. 244.
King, Miss Agnes G., 24, Hamilton Terrace, N.W. 629, 673.
King, Yeend, 36, Marlborough Hill, N.W. 14, 810.
Kinsley, Albert, 6, Lilac Grove, Skinner's Lane, Leeds. 39, 102.
Knowles, W. P. Christchurch, Hants. 324, 804, 979.

LANGLEY, WALTER, *R.I.* Pembroke Lodge, Paul, Penzance. 654, 747, 912.
LEWIS, C. J. *R.I.* River View, 122, Cheyne Walk, S.W. 66, 307, 685, 721, 770, 828, 920, 991.
LINDSAY, LADY (of Balcarres), *R.I.* Lennard Place, Circus Road, St. John's Wood, N.W.
LINDSAY, SIR COUTTS, Bart., *R.I.*, Grosvenor Gallery, W.
LINTON, JAMES D. *President*, Ettrick House, Steele's Road, N.W. 444, 464.
LUCAS, SEYMOUR, *R.I.*, New Place, West Hampstead, N.W. 478.
Laing, James G. 164, Bath Street, Glasgow. 145.
Lambert, Clem, 13, Prince Albert Street, Brighton. 117, 467, 736.
Larsson, Carl, Grèz-par-Nemours, France. 254.
Laundy, G. A. 42, Clarville Grove, South Kensington. 351.
Lawson, Mrs. Cecil, Heath Edge, Haslemere, Surrey. 579, 1049.
Le Fanu, G. B. 15, Percy Street, Bedford Square, W.C. 910.
Lessore. Jules, Southwick, Sussex. 128, 176.
Lewis, Lennard, 1, Fitzjohn's Parade, Hampstead, N.W. 221.
Little, Robert, 15, Shandwick Place, Edinburgh. 242, 884.
Lowenstam, L. 4, Wells Road, North Gate, N.W. 354.
Lucas, Arthur, 15, George Street, Hanover Square, W. 226, 820.
Lucas, George, The Avenue, Acton. 1010.
Ludby, Max, Ye Hutte, Cookham Dean. 281.
Ludovici, Albert, 30, Mornington Road, Regent's Park, N.W. 568.
Luker, Junr., Wm. 22, Notting Hill Square, W. 325.

MACALLUM, HAMILTON, *R.I.*, 44, Piccadilly, W. 465.
MACBETH, ROBERT W. *A.R.A.*, *R.I.*, Longsden, Carlton Hill, N.W. 825.

MACQUOID, PERCY, *R.I.*, 4, Penywern Road, South Kensington, S.W. 719.

MACQUOID, T. R. *R.I.*, Stanley Place, Chelsea, S.W. 125, 500, 575, 587, 675, 994.

MACWHIRTER, J. *A.R.A.*, *R.I.*, 1, Abbey Road, N.W. 549, 655 668.

MAY, WALTER W. *R.I.*, 34, Percy Street, Rathbone Place, W. 7, 331, 613, 634, 731, 771, 808, 829.

MITCHELL, PHILIP, *R.I.* 4, Bedford Terrace, Plymouth. 67, 224, 275, 548, 574, 658, 759, 976.

MOGFORD, JOHN, *R.I.*, 17, Park Road, Haverstock Hill, N.W. 112, 240, 701, 832, 901, 1056.

MOLE, J. H. *Vice-President*, 7, Guilford Place, Russell Square, W.C. 185, 442, 487, 559, 742, 838.

MACBETH, JAMES, 1a, Old Bond Street, W. 202, 470.

MACBETH-RAEBURN, H. 2, Park Road Studios, Haverstock Hill, N.W. 270, 460.

MACCULLOCH, JAMES, 9, Harrington Square, N.W. 194, 313, 880.

MACDOUGALL, N. M. 176, Park Road, Kilburn, N.W. 718.

MACINTOSH, JOHN M. care of F. W. Kitching, 5, Great Tower Street, E.C. 457, 924.

MACMASTER, JAMES, 36, Royal Exchange Square, Glasgow. 170.

MACPHERSON, MISS B. H. 61, Cambridge Road, Kilburn, N.W. 495.

MAGUIRE, MISS HELENA J. 6, Blomfield Crescent, W. 621, 862, 881.

MANLY, C. MACDONALD, 17, Howland Street, W. 491.

MAPLESTONE, MISS F. E. 1, Richmond Gardens, Uxbridge Road, W. 554.

MARKS, GEORGE, 39, Devonshire Place, Greenwich, S.W. 90, 289.

MARSHALL, CHARLES, 7, Lewisham Road, Highgate Road, N.W. 384.

MARSHALL, J. MILLER, Art Studios, Brigg Street, Norwich. 121, 971.

MARSHALL, R. A. K. 63, St. George's Road, Tufnell Park Road N. 768.

MARTIN, CHARLES. 50, Victoria Road, Kensington, W. 131.

MARTINEAU, MISS EDITH, 35, Gordon Square, W.C. 542, 739.

MARTINEAU, MISS GERTRUDE, 35, Gordon Square, W.C. 1016.

MASSEY, HENRY G. 41, Park Street, Grosvenor Square, W. 321, 787.

MATTHISON, WILLIAM, 18, Broughton Road Banbury. 657.

MAUNDRELL, C. G. 81, Camden Road, N.W. 472.

MAXWELL, H. Loch Lomond, Luss, N.B. 1059.

MAY, POWELL, Warren Road, Bexley Heath, S.E. 687.

MCCRACKEN, MISS K. Gothic House, Lee Road, Blackheath, S.E. 1008.

MCDOUGAL, JOHN, The Ferns, Wood Grove, Edge Lane, Liverpool. 293, 837.

MCGUINNESS, BINGHAM, *R.H.A.*, 6, Stephen's Green, Dublin. 692.

MCMILLAN, E. S. 5, Elsinore Terrace, New Wimbledon. 268.

MEIN, MANGARET J. 12, Glencairn Crescent, Edinburgh. 239.

MELVILLE, ARTHUR, 22, Mortimer Street, Regent Street, W. 31, 105, 737.

MERCIER, RUTH, Cannes, Alpes Maritimes, France. 216.

MILLAIS, W. H. Wardhill, Farnham, Surrey. 124.

MILLER, MISS HENRIETTA, 7, Perham Road, West Kensington. 447.
MOBERLY, MRS. H. G. 1, Cheniston Gardens Studios, Kensington, W 228, 665.
MONTBARD, G. 13, Chalcott Gardens, N.W. 61.
MOON, H. G. 5, Hillmarton Road, Camden Road, N. 238, 893.
MOORE, ALBERT, *R.W.S.*, 1, Holland Lane, Kensington, W. 605.
MOORE, EDWIN, 42, East Mount Road, York. 848, 1069.
MOORE, JENNIE, 1, Bath Villas, Carshalton Road, Sutton, Surrey. 164.
MOORE, MISS AGNES, E.C., 4, Sheffield Terrace, Kensington, W. 940.
MOORE, WILLIAM, 24, Burton Lane, York. 415.
MORGAN, FREDERICK, 7, North Bank, St. John's Wood, N.W. 763.
MOSER, ROBERT JAMES, 45, Bedford Square, W.C. 407.
MOSSMAN, DAVID, 4, Brook Street, Hanover Square, W. 410, 686.
MOTTRAM, CHARLES S. Kenilworth House, Cavendish Road, Brondesbury. 640.
MUHRMAN, H. Duncan Cottage, South End Road, Hampstead. 13.
MURRAY, DAVID, *A.R.S.A.* 1, Langham Chambers, Portland Place, W. 322, 938.
MURRAY, FRANK, 29, Queen's Square, W.C. 104, 318.

NAFTEL, MISS MAUD, 76, Elm Park Road, S.W. 529.
NAFTEL, MRS. PAUL J. 76, Elm Park Road, S.W. 499.
NASH, JOSEPH, 36, The Avenue, Bedford Park, W. 512, 935.
NEWBY, ALFRED, 14, New Bond Street, Leicester. 1024.
NICHOLLS, MRS. A. R. 1, Caversham Road, Kentish Town, N.W. 766.
NICHOLS, W. P. Little Cheverell Rectory, Devizes. 864, 892.
NOAKES, CHARLES G. 1, Carlton Terrace, Sydenham, S.E. 458.
NORBURY, EDWIN A. *R.C.A.* The Studio, Rhyl. 30.
NORIL, ORLANDO, 191, Regent Street, W. 888.
NORMAN, CAROLINE H. Ker Street, Devonport, Devon. 449.
NORMAN, PHILIP, 53, Harrington Gardens, S.W. 746.
NORRIS, WILLIAM, 38, Kersley Street, Battersea Park, S.W. 107.
NUTTER, MISS K. M. 42, Regent's Park Road, N.W. 622.
NOWELL, A. T. 69, Park Street, Camden Town, N.W. 905.

OLIVER, MRS. W. *R.I.* The Brewery House, Great Berkhampstead, Herts. 346, 786, 858.
ORROCK, JAMES, *R.I.* 48, Bedford Square, W.C. 236, 369, 628, 723 811.
O'CONNOR, JOHN, 28, Abercorn Place, St. John's Wood, N.W. 957.
O'HARA, MISS H. The Castle, Portstewart, Co. Derry, Ireland. 430.
OSCROFT, SAMUEL W. 27, Chaucer Street, Nottingham. 35, 886.

PARSONS, ALFRED, *R.I.* 54, Bedford Gardens, Kensington, W. 609.
PASSINI, LUDWIG, *R.I.* Casa Barbier, San Vio, Venice.
PENSON, R. KYRKE, *R.I.* Dinham House, Ludlow. 409.
PHILP, JAMES G. *R.I.* (the late), 3, Woodland Crescent, Falmouth. 237, 332.

PILLEAU, HENRY, *R.I.* 74, Elm Park Road, Chelsea, S.W. 58, 391, 571, 728, 773, 797, 916, 929.
PARKYN, J. H. 3, Surrey Street, Portland Square, Bristol. 243.
PARSONS, A. W. 9, Frederick Place, Clifton, Bristol. 636.
PARSONS, MISS L. M., North End, Frome. 111.
PARTINGTON, J. H. E. Elm Villa, Ramsey, Isle of Man. 486.
PARTON, ERNEST, Woodbridge House, Elm Tree Road, St. John's Wood, N.W. 225, 813, 955.
PASMORE, DANIEL, 54, Crowndale Road, N.W. 649.
PATERSON, CAROLINE, 18, Gayton Road, Hampstead, N.W. 213, 908.
PATON, WALLER H. *R.S.A.* 14, George Square, Edinburgh. 1048.
PEARSON, CORNELIUS, 15, Harpur Street, Bloomsbury, W.C. 246.
PEDDER, JOHN, 9, Bridge Street, Westminster, S.W. 323, 895.
PERUGINI, Mrs. 144, Warwick Street, S.W. 928.
PHILLIP, COLIN B. 8, St. Martin's Place, Trafalgar Square, S.W. 593, 663, 1030.
PILLEAU, F. STARTIN, 74, Elm Park Road, Chelsea, S.W. 666.
PITMAN, MISS J. R. A. Basford Vicarage, Nottingham. 162, 271.
PITT, WILLIAM, 27, Gloucester Crescent, Regent's Park, N.W. 119.
PLIMPTON, MISS C. E. 23, Lansdowne Road, South Lambeth, S.W. 644.
POCOCK, CHILDE, 42, Oakley Crescent, Chelsea, S.W. 64, 360.
POINGDESTRE, CHARLES H. 47, Colomberie, Jersey. 494.
POOLE, CHRIS, Endyon, Ryde Vale Road, Balham, S.W. 504, 861.
POPERT CHARLOTTE, 62A, Westbourne Grove, W. 76.
POWELL, ALFRED, 40, Acrcia Road, N.W. 52, 702.
POWELL, LEONARD M. Rectory House, Hertingfordbury, Hertford. 327, 861.
PYE, WILLIAM, 2, Eton Cottages, Rodwell, Weymouth. 923.
PYNE, THOMAS, 56, Upper Park Road, Haverstock Hill, N.W. 197, 283, 699.

QUINTON, A. 12, New Court, Lincoln's Inn, W.C. 414, 764.

RICHARDSON, JOHN I. *R.I.*, 12, Porchester Terrace, Bayswater, W. 60, 761, 941.
RADCLIFFE, RADCLIFFE W. Rogate, Petersfield. 26, 28, 184.
RADCLYFFE, CHARLES W. 66, Hagley Road, Birmingham. 695.
RAGON, A. 38, Sinclair's Road, West Kensington, W. 405.
RAWLE, JOHN S. 35, St. Augustine's Road, Camden Square, N.W. 969.
RAYNER, MISS LOUISE, 2, Ash Grove, Chelsea, S.W. 645, 756.
RAYMENT, ROBERT, 79, The Chase, Clapham Common, S.W. 404.
REDFERN, R. Davenport, Stockport. 959.
REDGRAVE, MISS EVELYN, 27, Hyde Park Gate, S.W. 840.
REYNOLDS, W. care of Mr. Stannard, 30, Great Russell Street, W.C. 173.
RICKATSON, O. 5, Fitzroy Street, W. 16, 349, 435.
RIDDELL, LADY BUCHANAN, 50, Queen's Gate, S.W. 1009.
RIDER, URBAN, 9, Ingle's Road, Folkestone. 505.
RIVERS, LEOPOLD, 3, Terrott's Place, Upper Street, Islington, N. 12.

RIXON, W. A. Cookham Dean, near Maidenhead. 367.
ROBERTS, H. W. Belvoir Chambers, Leicester. 403,
ROBERTS, MRS. CHANDLER, The Royal Mint, S.E. 1058.
ROBERTS, MISS M. 14, The Grove, Clapham Common, S.W. 798.
ROBERTSON, ARTHUR, 1, Hampton Grove, Surbiton. 27, 1038.
ROBERTSON, H. R. 1 Steele's Studios, Haverstock Hill, N.W. 863, 973.
ROBINSON, MISS E. JULIA, Hopedene, Dorking. 682.
ROGERS, MISS KATE, 17, Tadema Road, Chelsea, S.W. 187.
ROGERS, JAMES E. 70, South Hill Park, N.W. 393, 943.
ROSE, H. RANDOLPH, 52, St. James's Square, Notting Hill, W. 109, 909.
ROSE, MISS H. E. 94, The Grove, Denmark Hill, S.E. 580.
ROSE, R. H. 23, Guisford Street, N.W. 874.
ROSCOE, S. G. W. 57, Caversham Road, N. 220, 868.
ROSS, MISS CHRISTINA P. 78 Queen Street, Edinburgh. 57, 638.
ROSSI, A. M. 177, Adelaide Road, N.W. 745.
ROSSITER, HENRY, 4, Prince's Road, Notting Hill. 46.
ROUSE, R. W. A. 6, Wells Street, Oxford Street, W.C. 985, 1021.
RYAN, CHARLES, Carlton House, Dudley Road, Ventnor. 98.

SEVERN, ARTHUR, *R.I.*, Herne Hill, S.E. 231, 299, 594, 691, 983.
SHERRIN, JOHN, *R.I.*, 3, Codrington Villas, Ramsgate. 476, 503, 545, 573, 585, 616, 831, 981.
SIMPSON, WILLIAM, *R.I.*, *F.R.G.S.*, 19, Church Road, Willesden, N.W. 497.
SMALL, WILLIAM, *R.I.*, 294, Camden Road, N. 363, 392, 531.
SMYTHE, LIONEL P. *R.I.*, 36, Gloucester Crescent, N.W. 20, 32, 534, 990.
STANHOPE, R. SPENCER, *R.I.*, Villa Nuti, Bellosguardo, Florence.
STANILAND, CHARLES J. *R.I.*, 15, Steele's Road, N.W.
STEER, H. R. *R.I.*, 8, Percy Street, Bedford Square, W.C. 253, 347, 591, 998, 1053.
STOCK, HENRY J. *R.I.*, 40, Osborne Terrace, Clapham Road, S.W. 690, 913, 1050.
STOCKS, ARTHUR, *R.I.*, 29, Hanley Road, Hornsey Rise, N. 335, 714, 1027.
SYER, JOHN, *R.I.*, 74, Fellowes Road, N.W. 641, 802, 914, 1012.
SADLER, MISS KATE, Barford Lodge, Horsham. 362, 740.
SALMON, J. C. Tal-y-bont, Conway. 552.
SANGUINETTI, E. 50, Leicester Square, W. 1035.
SCOTT, KATHERINE, 1, Manor Park, Streatham, S.E. 309, 788.
SCOTT, JOHN H. 59, Brunswick Road, Brighton. 986.
SCOTT, JOHN, 5, The Mall, Park Road, Haverstock Hill. 510, 873.
SCOTT, J. V. 13, Duke Street, Edinburgh. 18, 22, 87.
SHEPARD, H. D. 10, Kent Terrace, Hanover Gate, N.W. 381, 725.
SHUBROOK, MISS M. J. 63, Plimsoll Road, N. 623.
SIGMUND, B. D. 13, Riverside, Taplow. 48, 301, 602.
SIMMONS, J. DEANE, Crandem Gate, Henley-on-Thames. 954, 1060.
SIMPSON, HENRY, 10, Trafalgar Studios Road, S.W. 92.

Skipworth, F. Markham, 33, Redesdale Street, Chelsea, S.W. 650.
Slocombe, Fred., Fair View, Holder's Hill, Hendon. 365.
Smith, Carlton A. 72, Park Road, Haverstock Hill N.W. 730.
Smith, Charles, 32, Great Ormond Street, W.C. 898.
Smith, J. Whittet, 3, Ranelagh Terrace, Ealing. 953.
Smith, Miller, The Châlet, Thorpe, near Norwich. 10.
Smith, Mrs. L. Bentley, 51, Westcroft Square, Ravenscourt Park, W. 291, 942.
Smith, W. Harding, Wyndham Lodge, Brixton Hill, S.W. 704.
Snell, J. Herbert, 138, Prince of Wales's Road, N.W. 80.
Soper, T. J. Milton, Steventon, Berks. 106, 436.
Sparkes, Mrs. Ewhurst, near Guildford. 387.
Spence, Ernest, 6, The Grove, Highgate Road, N. 637.
Spiers, Miss Bessie J. 21, Bernard Street, Russell Square, W.C. 429, 1054.
Spiers, Miss Charlotte H. 68, Newman Street, Oxford Street, W. 592.
Spiers, B. W. 70, Hereford Road, Bayswater, W. 247, 867.
Spiers, R. Phéné, Carlton Chambers, 12, Regent Street, W. 21, 722, 964.
Spong, W. B. 21, Montpelier Road, St. John's College Park, N.W. 86, 851.
Squire, Miss Alice, 38, Tavistock Road, Westbourne Park, W. 388, 398.
Stable, Miss Fanny, 152, Finborough Road, S.W. 397.
Stanton, Miss Rose E. Upfield, Stroud, Gloucestershire. 163.
Stapleton, Mrs. George, 4, Summer Terrace, Onslow Square, S.W. 816.
Stark, Arthur J. 42, Grove End Road, N.W. 406.
Steeple, John, 46, Upper Park Road, Hampstead, N.W. 689, 791.
Stevens, Albert, 38, King Street, Covent Garden, 96.
Stevens, W. K. 336, Clapham Road, S.W. 1045
Stevens, W. Rupert, Hogarth Club, Albemarle Street, W. 1018.
Stewart, Miss Dora M. 44, West Cromwell Road, S.W. 103, 326.
Stewart, J. L. 123, Camberwell Road, S.E. 1020.
Stocker, Florence A. Burnham, Maidenhead. 292.
Stocks, Miss Catherine M. 9, Richmond Villas, Seven Sisters' Road, N 970.
Stocks, W. Fryer, Essendon, Hatfield, Herts. 208, 273, 528.
Strutt, Alfred, 72, Brook Green, W. 214.
Stuart, A. T. Burnett, Mellifont, Wells, Somerset. 159.
Suthers, W. School of Art, South Kensington Museum. 132.

TENNIEL, JOHN, *R.I.* 10, Portsdown Road, Maida Hill, W. 485.
THOMAS, WILLIAM L. *R.I.* The *Graphic* Office, 190, Strand, W.C. 43, 375, 720.
TOPHAM, FRANK W. W. *R.I.* 16, Prince Arthur Road, Hampstead, N.W. 230, 569, 957.
Tayler, Edward, 37, Gloucester Place, Portman Square, W. 330.
Tedder, M. Ripley, Woking Station, Surrey. 146,
Terry, Henry, 34, Crawshay Road, Brixton, S.W. 209, 755.

THEOBALD, S. S. 45, Upper Richmond Road, Putney, S.W. 508.
THOMPSON, WILFRED H. 27, Church Row, Hampstead, N.W. 818.
THORNELY, CHARLES, 1, Netherhall Terrace, Hampstead, N.W. 426, 869.
TIDMARSH, H. E. 11, Upper Hornsey Rise, N. 493.
TOFT, PETER, 156, Cornwall Road, Notting Hill, W. 595, 821.
TOOVEY, RICHARD, 12, Fitzroy Street, Fitzroy Square, W. 267.
TOTHILL, MISS M. D. Stoke Bishop, Bristol. 718, 1006.
TOWNSEND, MISS PATTY, Attleborough Hall, Nuneaton. 521, 705.
TOWNSHEND, J. 4, John Street, Hanway Street, W. 782.
TUCK, ALBERT, 54, Park Road, Haverstock Hill, N.W. 894.
TUCK, HARRY, 54, Park Road, Haverstock Hill, N.W. 205, 439.
TUCK, MISS LUCY, 37, Fitzroy Square, W. 842.
TUCKER, ARTHUR, LANGDALE, Ambleside. 79.
TYLER, WILLIAM, 18, Victoria Grove, Kensington, W. (Sculpture).

UNDERWOOD, A. S. 11, Bedford Square, W.C. 822.
U'REN, JOHN C. 5, Cornwall Terrace, Penzance. 522.
USSHER, ARLAND, 117, Hampstead Road, N.W. 1028, 1068.

VARLEY, EDGAR, 40, St. John's Hill, Clapham Junction, S.W. 939, 1036.
VARLEY, JOHN, 10, Abbey Road, N.W. 62, 807, 859.
VIALLS, F. J. 16, Carleton Road, Tufnell Park, N. 338.

WALTON, FRANK, *R.I.* Holmbury St. Mary, Dorking. 177, 422, 431, 463, 515, 639, 839, 1040.
WARREN, EDMUND G. *R.I.* 1, Colville Mansions, Talbot Road, Bayswater, W. 223, 312, 343, 408, 775, 903, 1025.
WATERHOUSE J. W., *R.I.* 3, Primrose Hill Studios, Fitzroy Road, N.W. 652.
WETHERBEE, G. F. *R.I.* 12, Chalcot Gardens, Haverstock Hill, N.W 454, 738, 902.
WHITE, JOHN, *R.I.* 78, Park Road, Haverstock Hill, N.W. 178, 241.
WHYMPER, J. W. *R.I.* Haslemere, Surrey. 200, 378, 440, 546, 603, 630, 844.
WILSON, T. WALTER, *R.I.* 16, Gilston Road, South Kensington, S.W. 729, 999.
WIMPERIS, E. M. *R.I.* 137, Gower Street, W.C. 556, 696, 741, 917, 1003.
WOLF, J. *R.I.* 2, Primrose Hill Studios, N.W.
WOOD, L. J. *R.I.* 23, Park Road, Haverstock Hill, N.W. 498, 570, 643.
WOODVILLE, R. CATON, *R.I.*, Eldon Lodge, Victoria Road, Kensington, W. 203.
WYLLIE, W. L. *R.I.*, 70, Carlton Hill, N.W. 358, 474, 532, 583, 711.
WAITE, JAMES, 26, North John Street, Liverpool. 662.
WAITE, W. A. Grosvenor Chambers, Broad Street Corner, Birmingham. 446, 727.
WALKER, J. W. 14, York Road, Southport. 743, 948.
WALLER, A. H. Latimer Road, Godalming. 182, 891.
WALLIS, MISS ROSA, 4, The Residences, South Kensington Museum, S.W. 169, 245, 1041.

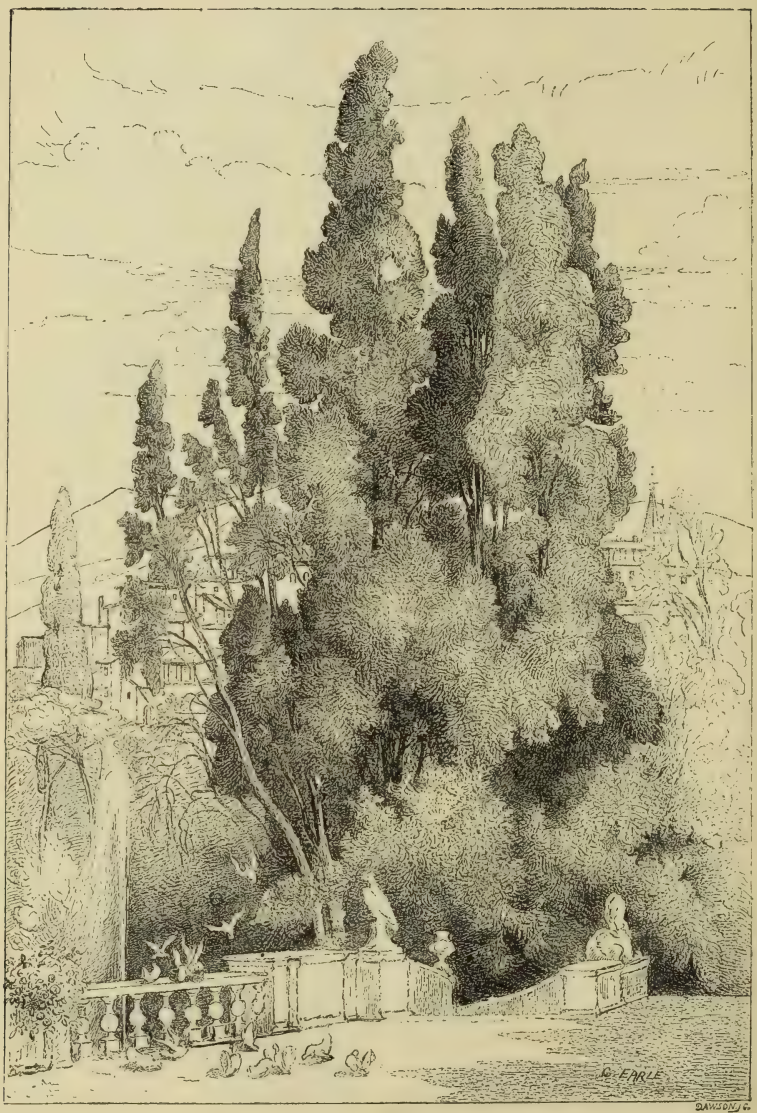
WALPOLE, MARY, Hampton Court Palace, S.W. 198.
WALROND, SIR JOHN W. BART. 45, Brook Street, Grosvenor Square, W. 181.
WALTERS, G. S. 134, Adelaide Road, N.W. 150, 481, 792.
WARDLE, ARTHUR, 9, Crowndale Road, Oakley Square, N.W. 469.
WARREN, H. CLIFFORD, Laurel Cottage, East Burnham, Maidenhead. 1.
WATKINS, JOHN, care of G. Brown, 15, Wood Street, Rawling's Street, Chelsea, S.W. 201.
WATSON, C. J. All Saints' Green, Norwich. 59.
WATSON, MISS ROSALIE M. 43, Poland Street, Oxford Street, W. 919.
WATTS, JAMES T. 22, Lord Street, Liverpool. 418.
WAY, COSENS, 83, Park Road, Newcastle-on-Tyne. 256.
WAY, THOMAS R. Benthall House, St. Stephen's, Hampstead, N.W. 95, 795, 972.
WEATHERHEAD, WILLIAM H. 12, Torbay Street, Kentish Town, N.W. 735, 961.
WEEDON, A. W. 65, Warwick Road, W. 278, 617.
WEEKES, FREDERICK, 119, Charlotte Street, Fitzroy Square, W. 677, 702.
WELBY, MISS E. 68, Newman Street, W. 978.
WELLS, GEORGE, 19, Fitzroy Square, W. 183.
WHEELER, MRS. W. H. Roseneath, Reigate. 195, 206.
WHEELER, W. H. Roseneath, Reigate. 41, 511, 530.
WHIPPLE, J. 4, Chichester Street, St. George's Square, S.W. 207.
WHITELEY, JOHN W. 59, St. Mark's Road, Leeds. 255, 767.
WHITLEY, MISS KATE M. 39, Lower Hastings Street, Leicester. 386, 455, 651.
WHITMORE, BRYAN, Halliford, Shepperton. 877.
WHYMPER, CHARLES, 55, Fitzroy Road, N.W. 805.
WHYMPER, MRS. J. W. Hazlemere, Surrey. 251.
WILLETT, ARTHUR, 39, Ship Street, Brighton. 49, 337.
WILLIAMSON, FREDERICK, Witley, Surrey. 317, 492.
WILSON, GEORGE, 1, The Mall, Park Road, Haverstock Hill, N.W. 336.
WINKFIELD, F. A. 59, Britannia Road, Fulham, S.W. 777.
WIRGMAN, T. BLAKE, 24, Dawson Place, W. 748.
WITTER, A. R. 75, Oxford Street, Liverpool. 366.
WOLLEN, W. B. 9, Woodstock Road, Bedford Park, W. 846.
WOOD, L. PINHORN, Burnside, Shere, Guildford. 934.
WOOD, STANLEY L. 4, Mornington Street, N.W. 400.
WOODMAN, C. H. 67, Willes Road, N.W. 562, 907.
WOOLNER, T. *R.A.* 29, Welbeck Street, W. (Sculpture).
WYATT, A. C. 72, Holloway Road, N. 965.
WYLLIE, CHARLES W. 11, Melina Place, Grove End Road, N.W. 927.

YOUNG, GODFREY, Teign Villa, Palace Road, Tulse Hill Park, S.E. 564.
YOUNGMAN, MISS A. M. 1, Notting Hill Terrace, W. 295, 509, 800.

ZORN, A. L. Cavendish Buildings, Old Cavendish Street, W. 179, 860.

Cat. No. 3. "I'm four years old,
And I come from Goes." *Jane M. Dealy.*

Cat. No. 14. La Bergère. *Yeend King.*



Cat. No. 15. In the Gardens of the Villa d'Este, Tivoli. *Charles Earle*, R.I.

Cat. No. 17. THE AGE OF STONE. *L. Hill.*

Cat. No. 25. IN A CORNISH FISHING VILLAGE—"GRANDFA'R'S PET." *R. H. Carter.*

Cat. No. 24.

THE GIFT OF THE STORM. *Thos. Huson*, R.I.

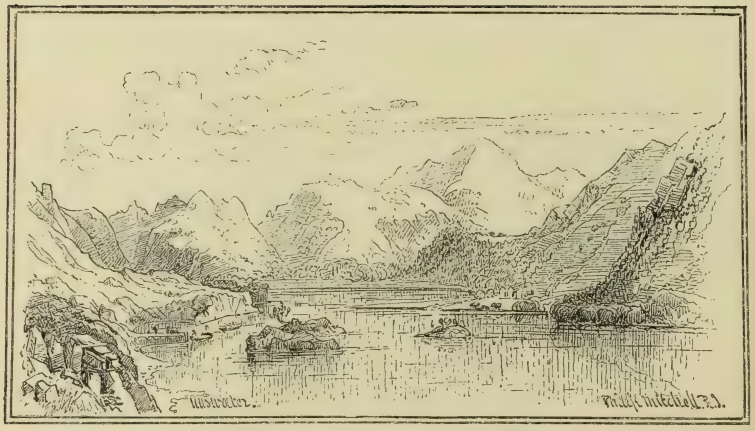
Cat. No. 43. FLEETING SHADOWS. *W. L. Thomas.* R.I.

Cat. No. 47.

PAN PIPES. *Walter Crane*, R.I.

No. 61. TRIBESMEN IN MOROCCO BRINGING TO AN EMIR THE HEADS OF REBEL CHIEFS. *G. Montbard.*

Cat. No. 58. BREAKING CAMP. *H. Pilleau*, R.I.



Cat. No. 67. EVENTIDE—ULLSWATER, CUMBERLAND. *P. Mitchell*, R.I.

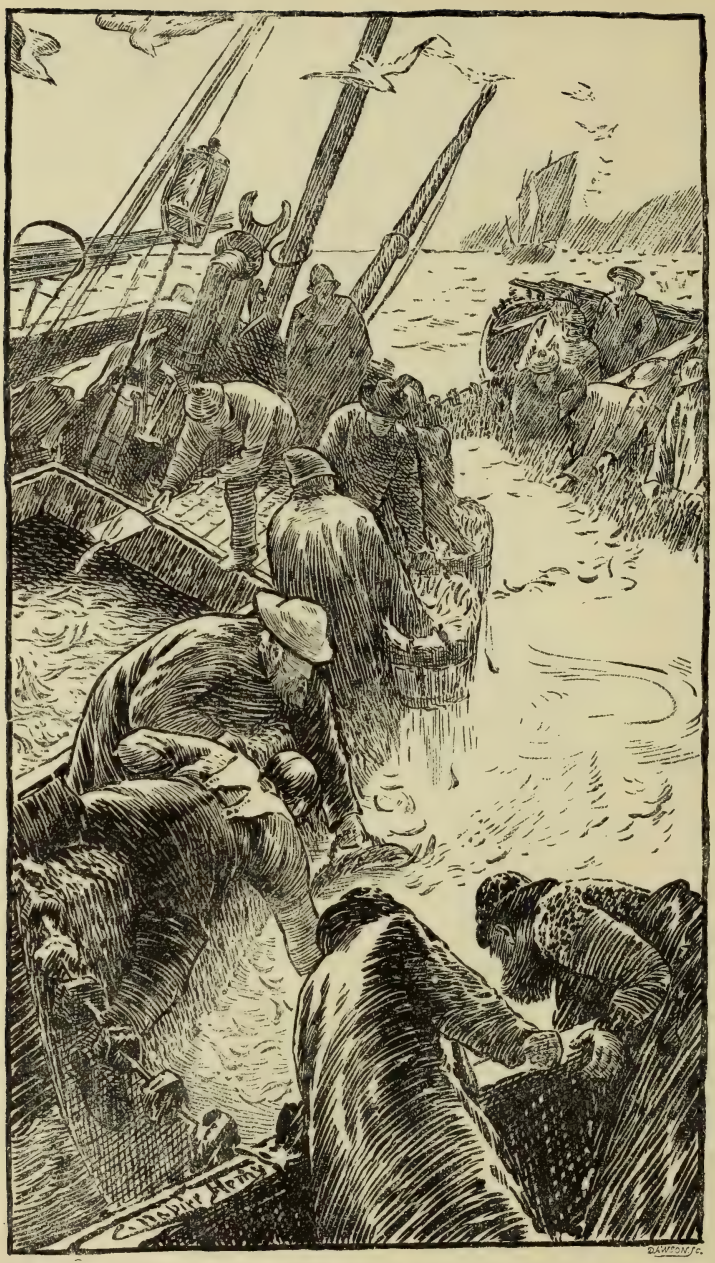
Cat. No. 110. DEATH OF TURCITIN. *E. H. Corbould*, R.I.

Cat. No. 149. COMPANIONS OF HER SOLITUDE—LITTLE AURORE IN THE SPANISH PALACE. *Vide* "HISTOIRE DE MA VIE."—GEORGE SAND. *Ellen G. Hill.*

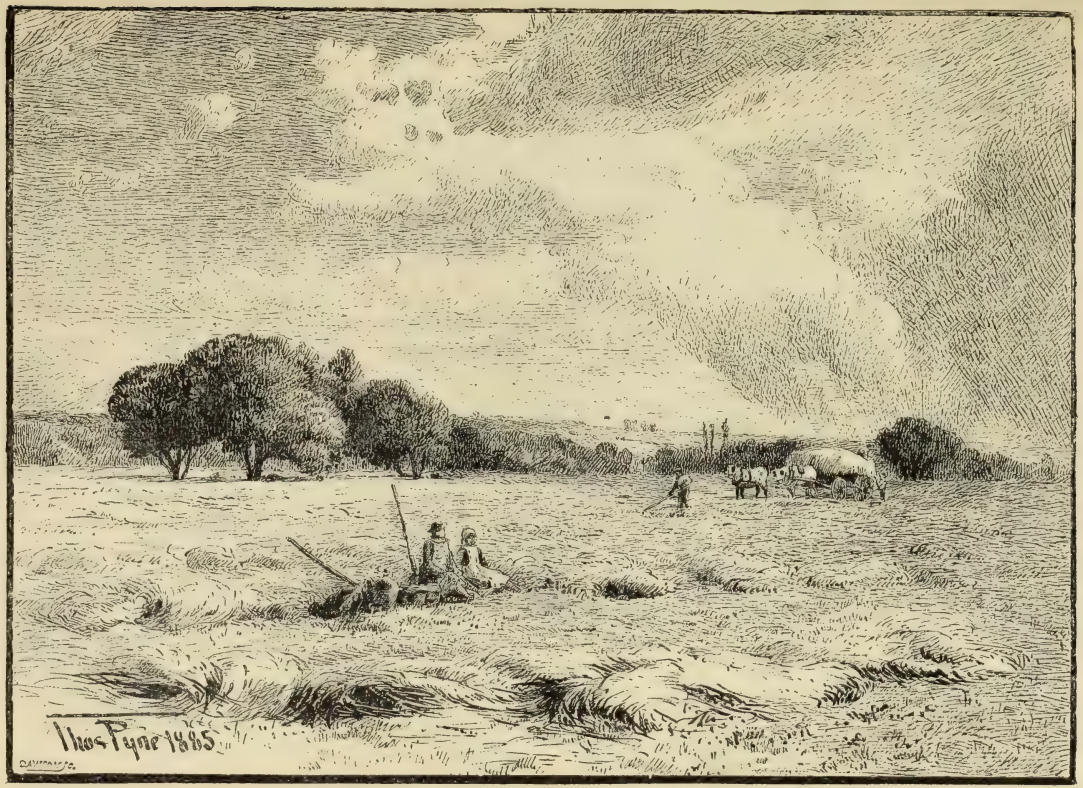
Cat. No. 178

SURREY COLTS. *John White*, R I.

Cat. No. 185. BYWELL CASTLE, NORTHUMBERLAND. *J. H. Mole*, V.P., R.I.



Cat. No. 192. How we Caught a Shoal of Pilchards off the Cornish Coast. *C. Napier Hemy*, R.I.

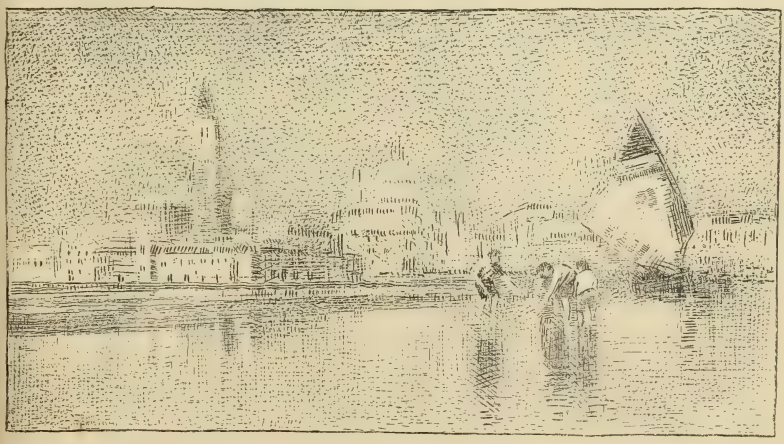


Cat. No. 197. A Hay Field at Marlow. *Thos. Pyne.*

Cat. No. 218.

THE FLOWER OF THE FLOCK. *G. G. Kilburne*, R.I.

Cat. No. 223. A Devonshire Lane. *E. G, Warren*, R.I.



Cat. No. 231. Early Morning, Venice. *Arthur Severn*, R.I.

Cat. No. 230. LOVE AND LABOUR. *F. W. W. Topham*, R.I.

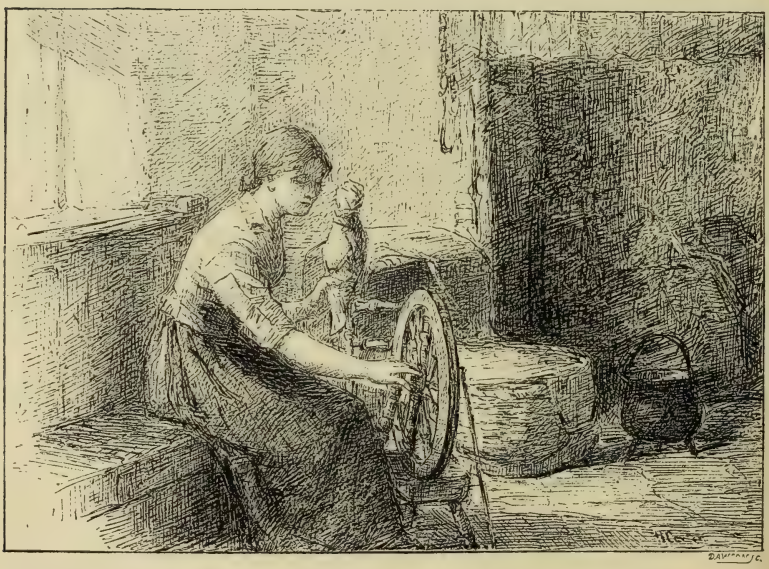
Cat. No. 237. NEAR THE LAND'S END. (*The late*) *J. G. Philp*, R.I.

Cat. No. 231. THE SHEPHERD BOY. *Max Ludby.*

Cat. No. 276. A Desperate Defence. *Charles Cattermole*, R.I.

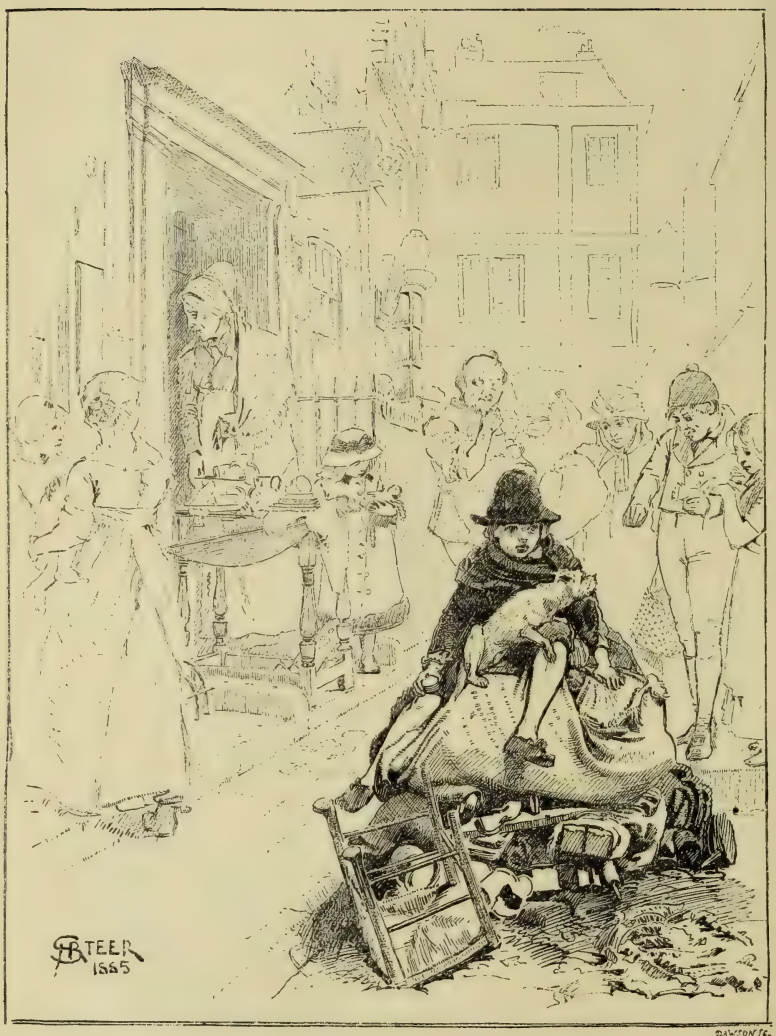
Cat. No. 286. SHUTTING THE LOCK GATES. *H. Caffieri.*

Cat. No. 306. SOUTH HARTING, SUSSEX. *J. Aumonier*, R.I.



Cat. No. 311. LIFE IN THE HIGHLANDS. *Hugh Carter*, R.I.

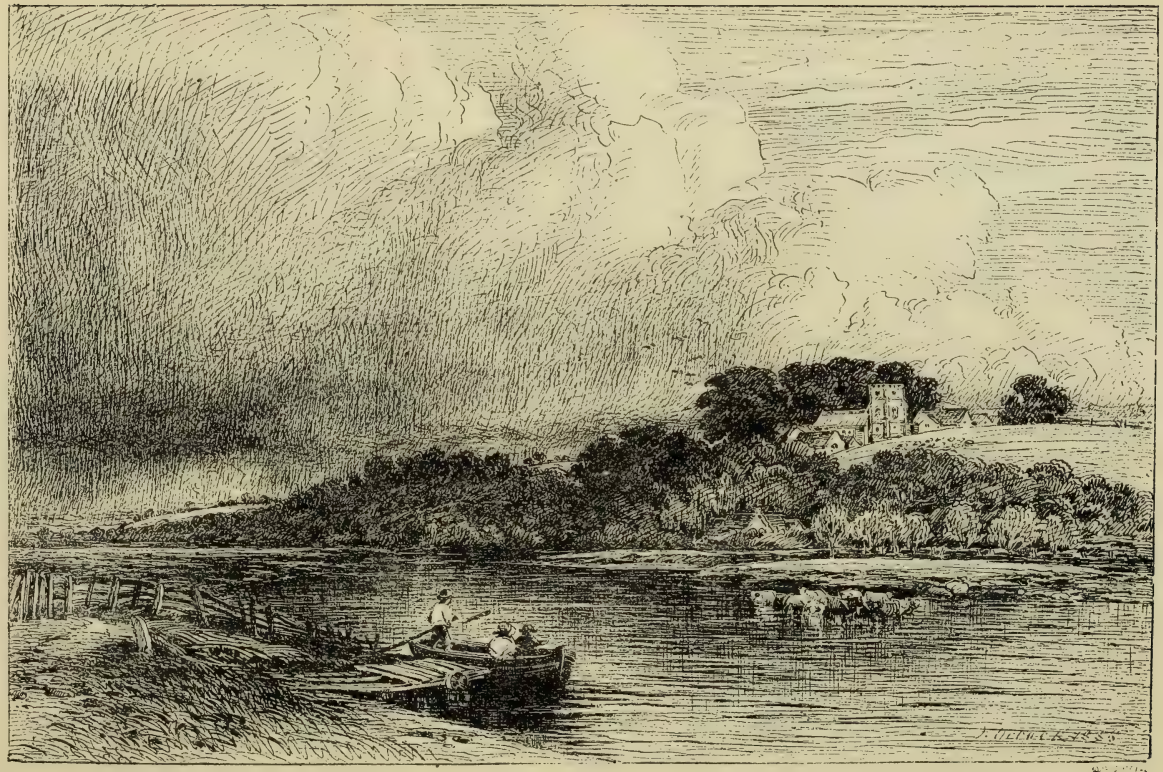
Cat. No. 335. "MULTIPLICATION IS VEXATION." *Arthur Stocks*, R.I.



Cat. No. 347. EVICTED. *H. R. Steer*, R.I.

Cat. No. 333. FISHERWOMAN WATCHING THE TIDE. *Alfred East.*

Cat. No. 363. FORBIDDEN FRUIT. *William Small,* R.I.



Cat. No. 369. HOVERINGHAM FERRY. *James Orrock*, R.I.

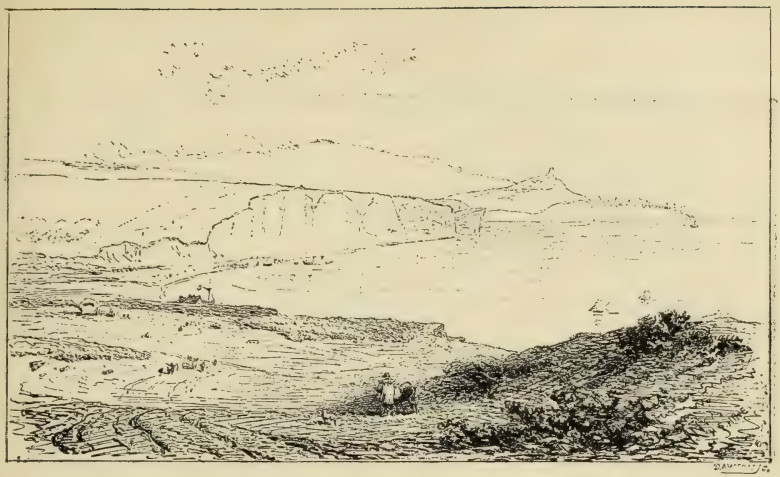
Cat. No. 376. FARM BUILDINGS AT FLATFORD. *Fred. G. Cotman*, R.I.

Cat. No. 445. CANNOCK CHASE—MORNING MIST. *Henry Birtles.*

Cat. No. 432. THE COMING TIDE. *R. Carrick*, R.I.

Cat. No. 438. THE FIRST FLIGHT. *Randolph Caldecott*, R. I.

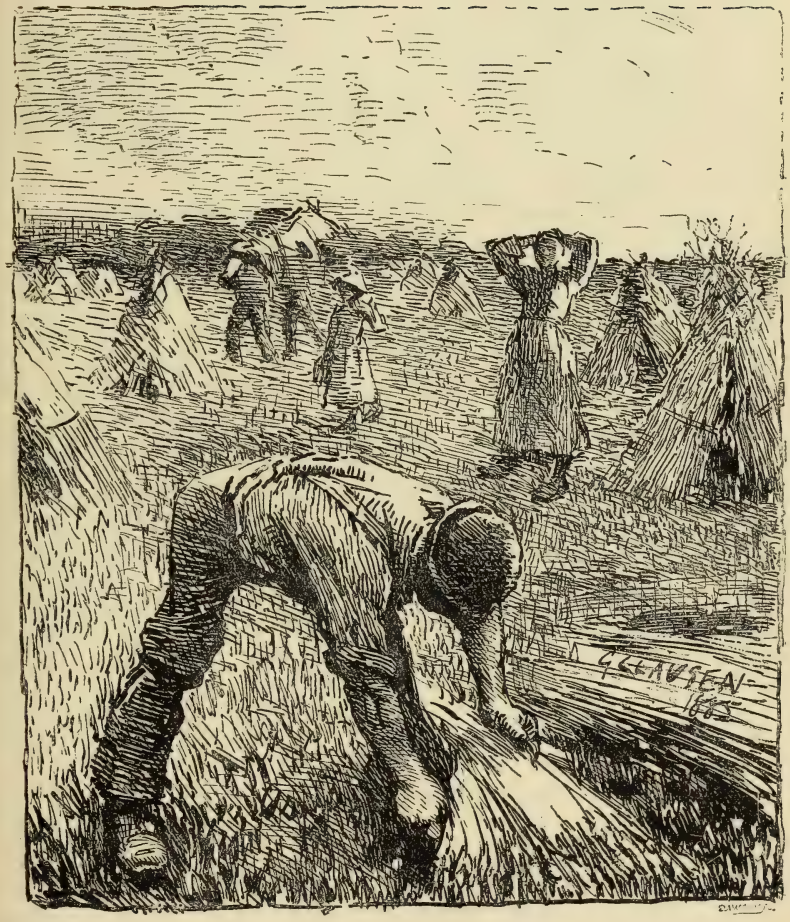
Cat. No. 444. WAVERLEY. *James D. Linton*, President.



Cat. No. 451. CUCKMERE HAVEN, FROM THE DOWNS ABOVE SEAFORD. *H. G. Hine*, R.I.

Cat. No. 519. PILGRIMS IN A STRANGE LAND. *A. W. Bayes.*

Cat. No. 512. THE TITHE PIG. *Joseph Nash.*



Cat. No. 518. HARVEST—EVENING. *George Clausen*, R.I.

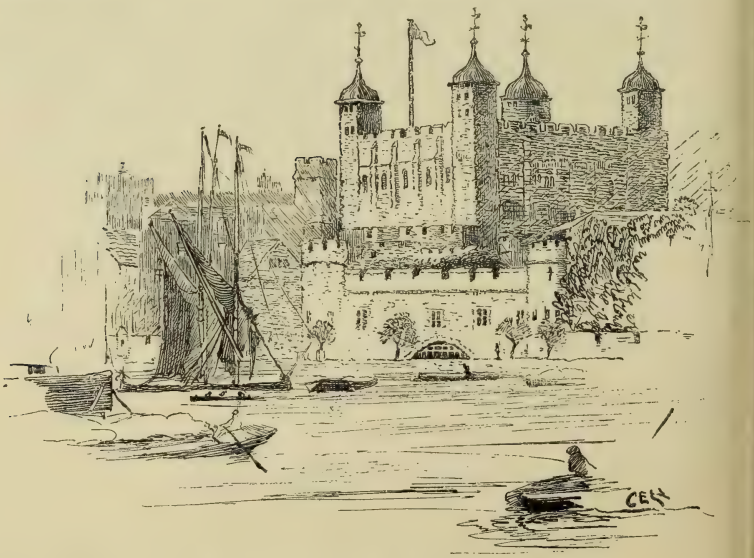
Cat. No. 541. CUCKOO. *Edwin Bale*, R.I.

Cat. No. 543. "Tally Ho! Off we Go" *Frank Dadd*, R.I.

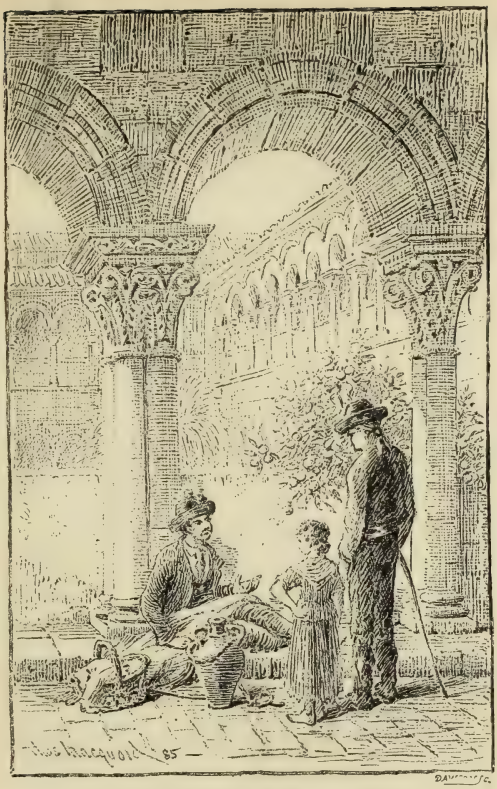
Cat. No. 544. A Last Appeal. *Geo. S. Elgood.* R.I.

Cat. No 557 AN ALGERIAN CARAVANSERAI *Andrew Gow, A.R.A.*, R.I.

Cat. No. 555. FRUIT. *Mrs. W. Duffield*, R.I.



Cat. No. 560. THE TOWER OF LONDON. *C. E. Holloway*, R.I.

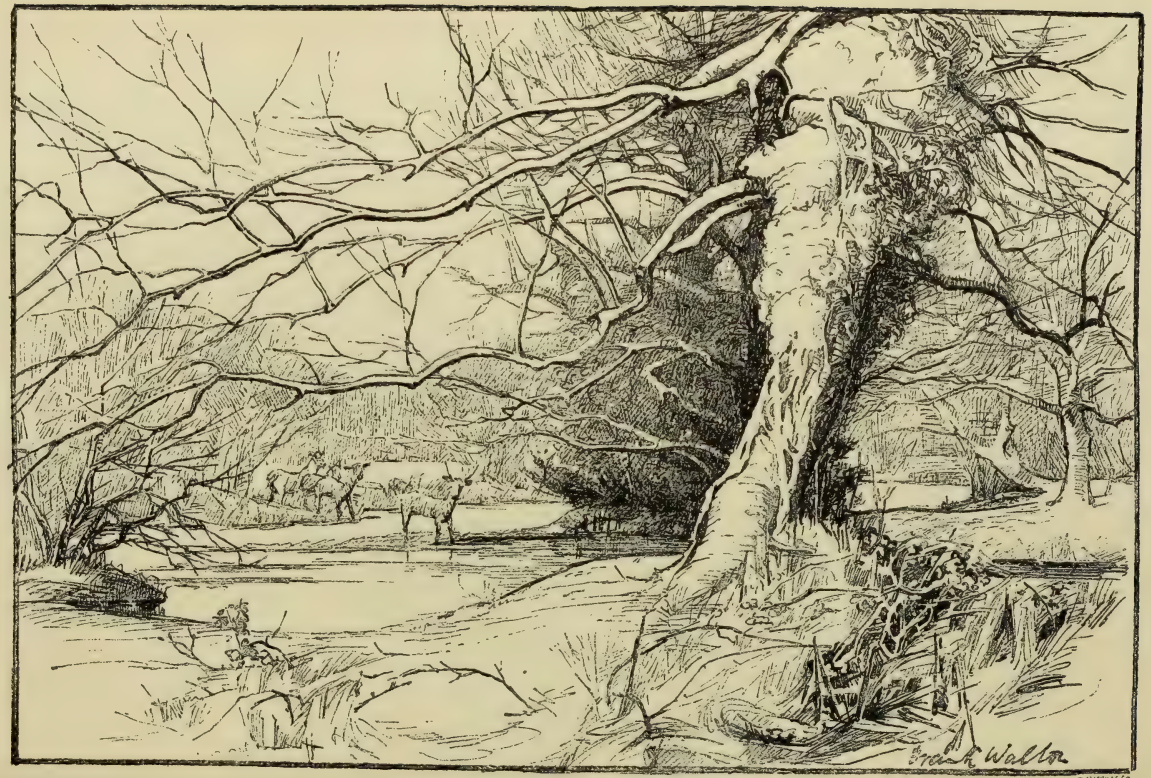


Cat. No. 587. AN OLD CLOISTER. *T. R. Macquoid*, R.I.

Cat. No. 654. "WHERE TREES O'ERHANG THE SILVER STREAM." *T. Ireland.*

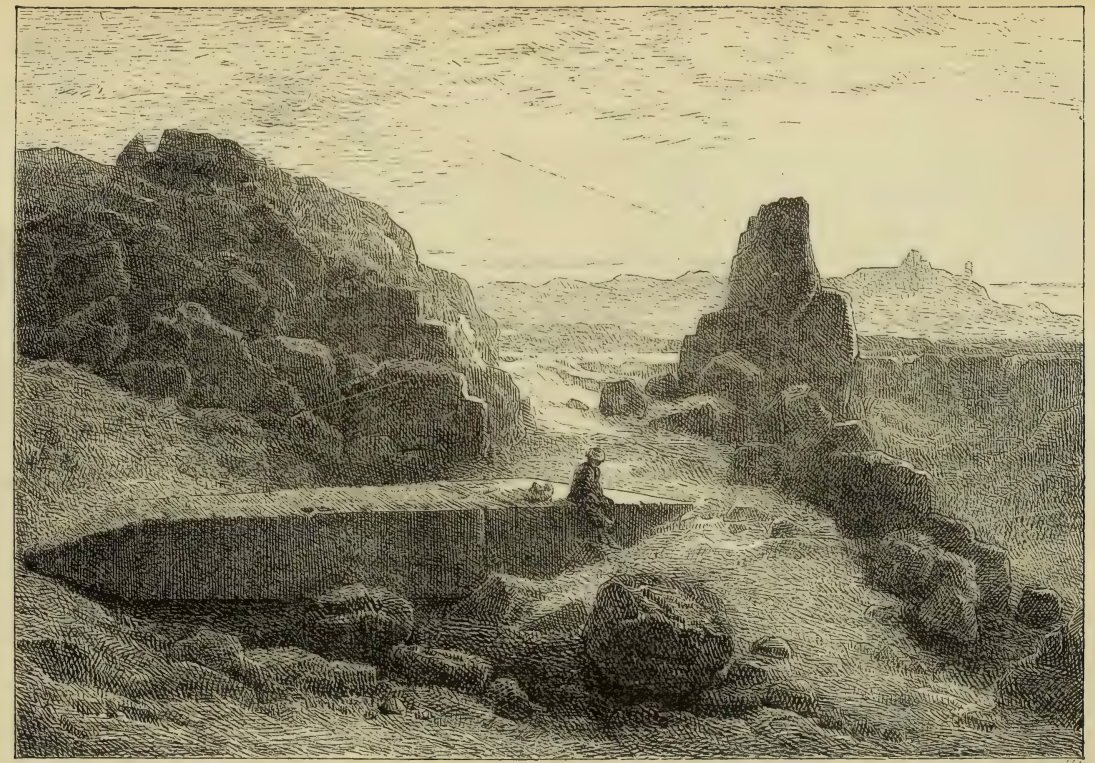
Cat. No. 601. No Buyers. *J. C. Dollman.*

Cat. No. 627. NELLY AND HER GRANDFATHER AT THE RACES. *Chas. Green*, R.I.

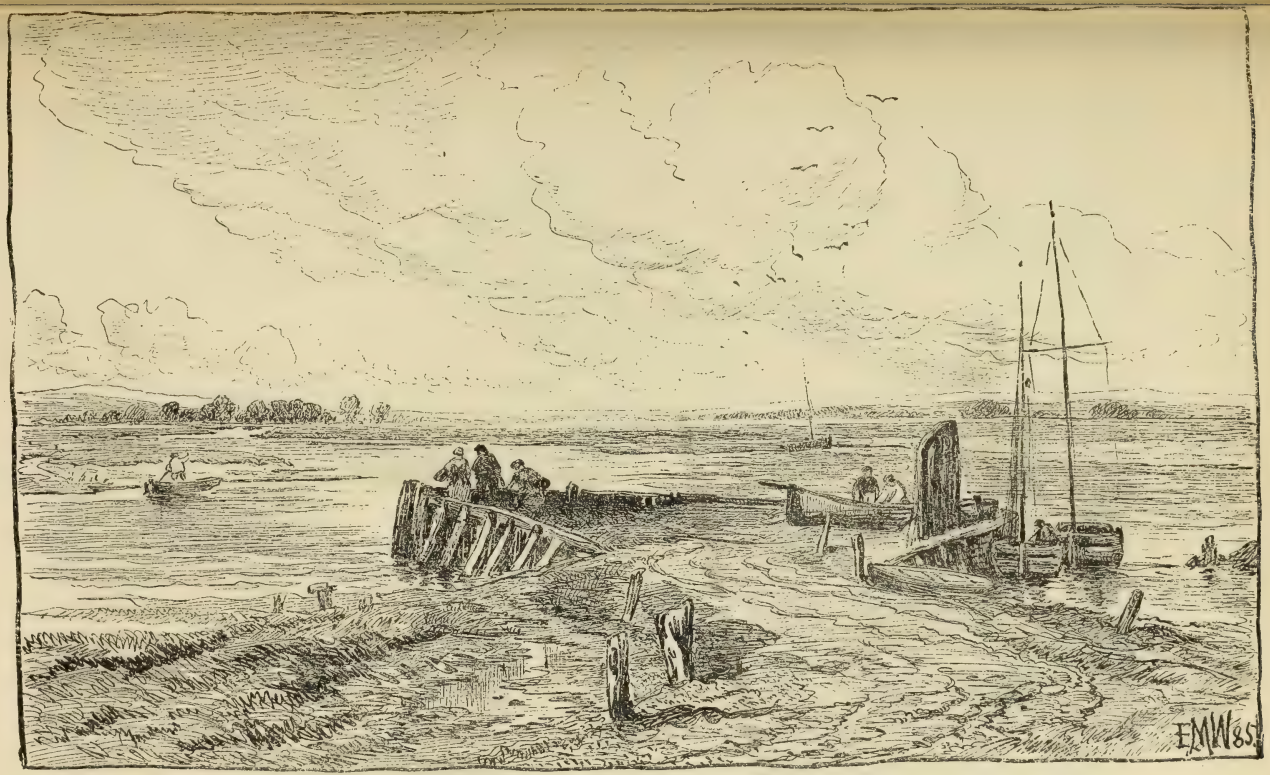


Cat. No. 639. 'The Bonny Ivy Tree.'' *Frank Walton*, R I.

Cat. No. 653. St. Alban's Cathedral—The Old West Front. *Harry Hine*, R.I.



Cat. No. 660. THE GRANITE QUARRIES OF SYENE (ASSOUN), WITH THE UNFINISHED OBELISK. *Frank Dillon*, R.I.



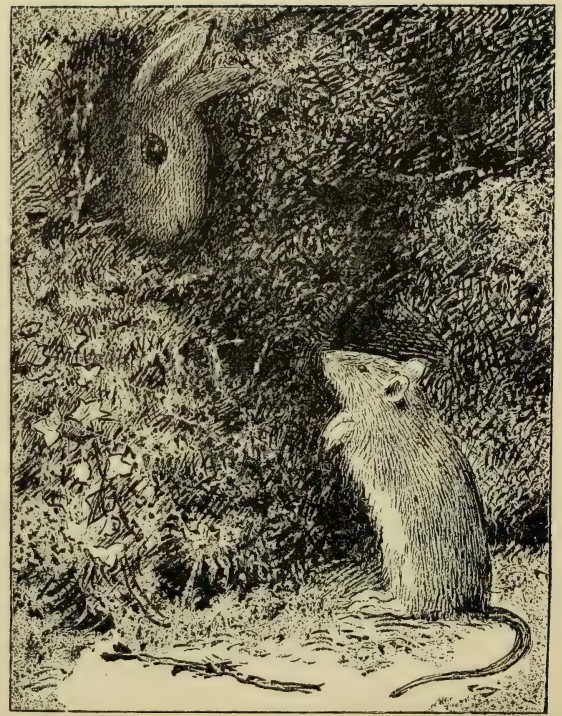
Cat. No. 696. SLAUGHDEN PIER. *E. M. Wimperis*, R.I.

Cat. No. 690. MAN IN THE CLOUDS OF MORTALITY. *Henry J. Stock*, R.I.

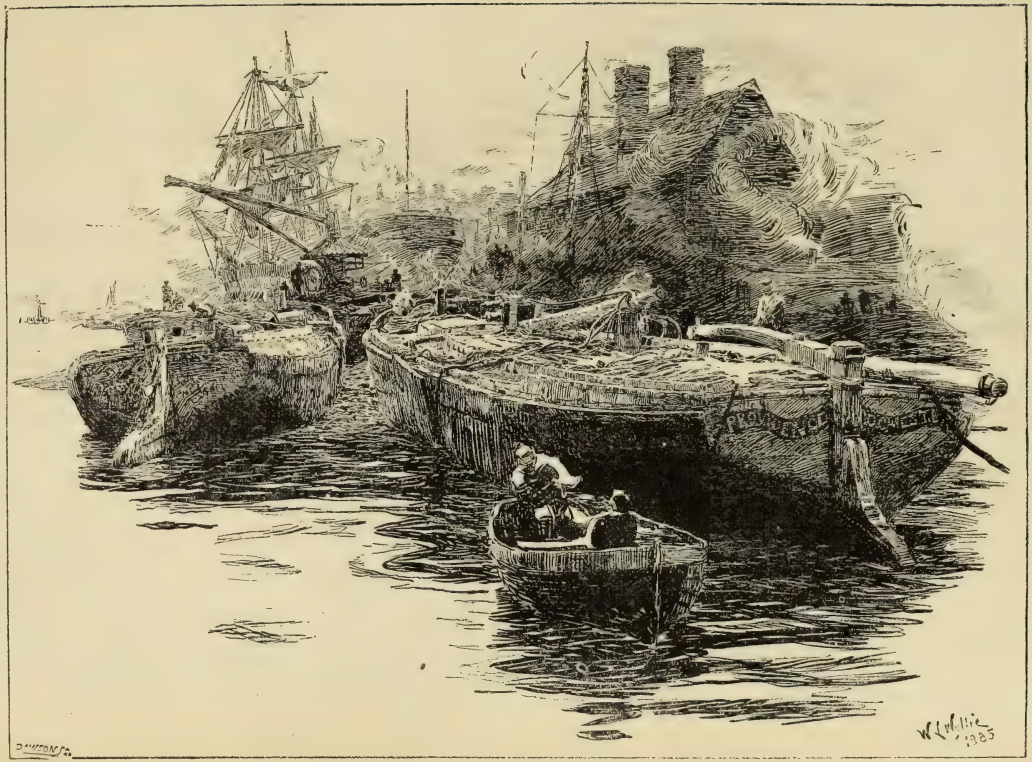
"He hath fenced up my way that I cannot pass, and He hath set darkness in my paths."—Job xix. 8.

Cat. No. 697. IN FLAGRANTE DELICTO. *Stephen T. Dadd.*

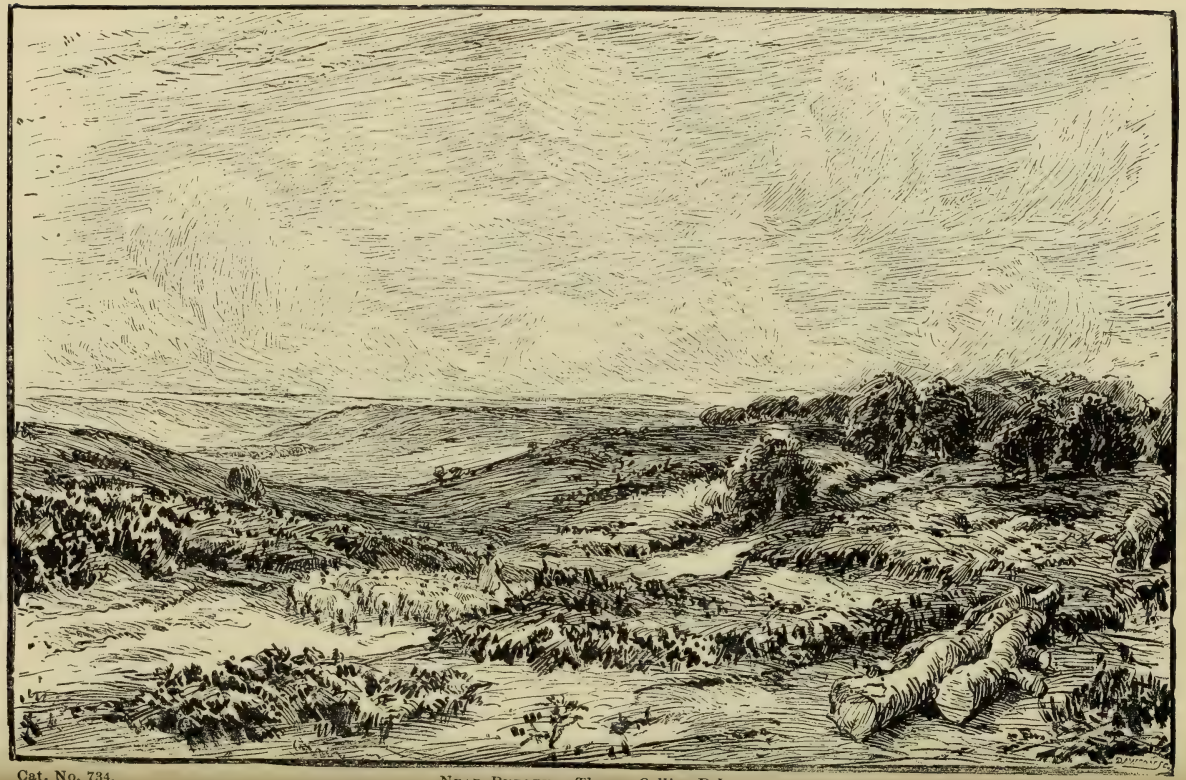
Cat. No. 700. A Journey by the Waggon. *Towneley Green*, R.I.



Cat. No. 616. An Unwelcome Visitor. *J. Sherrin*, R.I.



Cat. No. 711. THE "PROVIDENCE" REPAIRING. *W. L. Wyllie*, R.I.



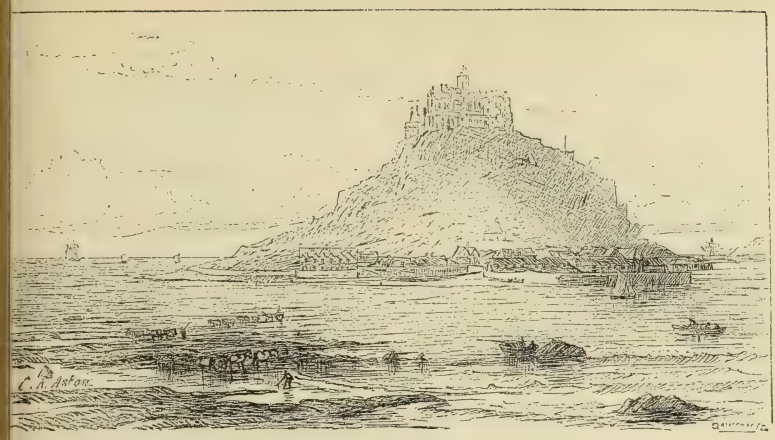
Cat. No. 734. NEAR BURLEY. *Thomas Collier*, R.I.

Cat. No. 738. AN EVERY-DAY WITCH. *G. F. Wetherbee*, R.I.

Cat. No. 748. HEAVEN'S GATE. *T. Blake Wirgman.*

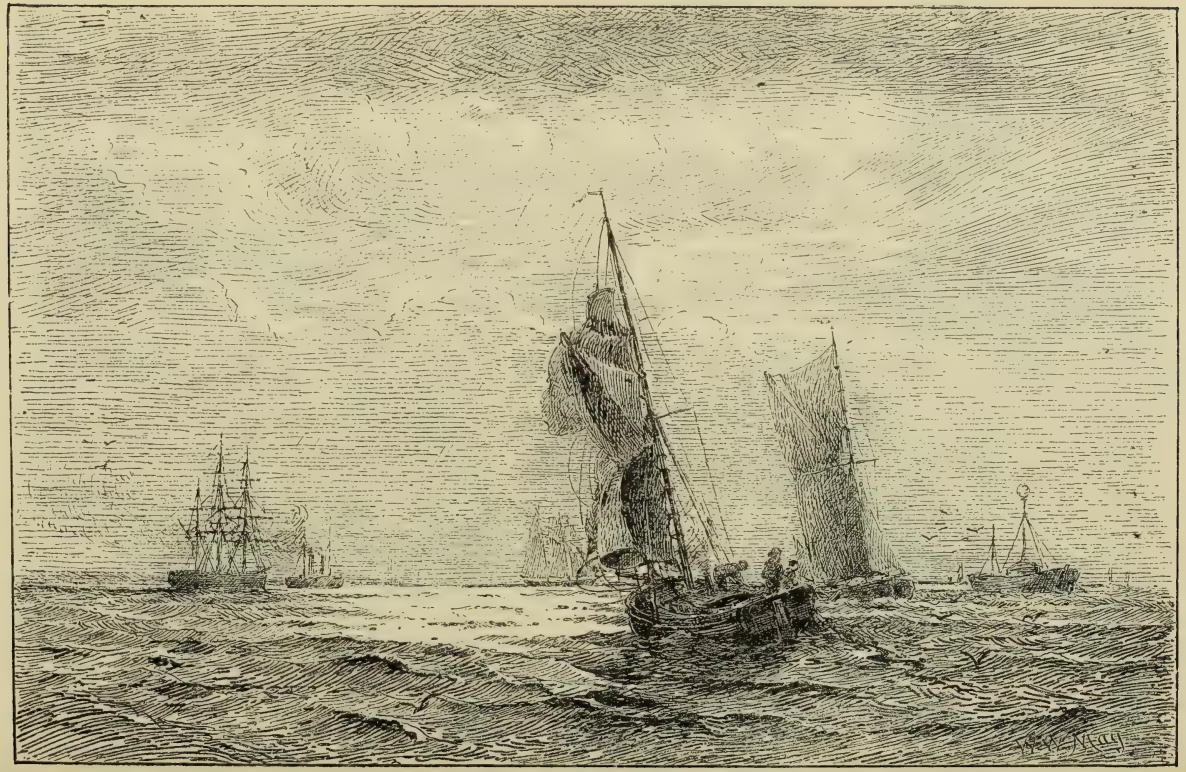
Cat. No. 752. CUPBOARD LOVE. *Haynes King.*

DAWSON/G

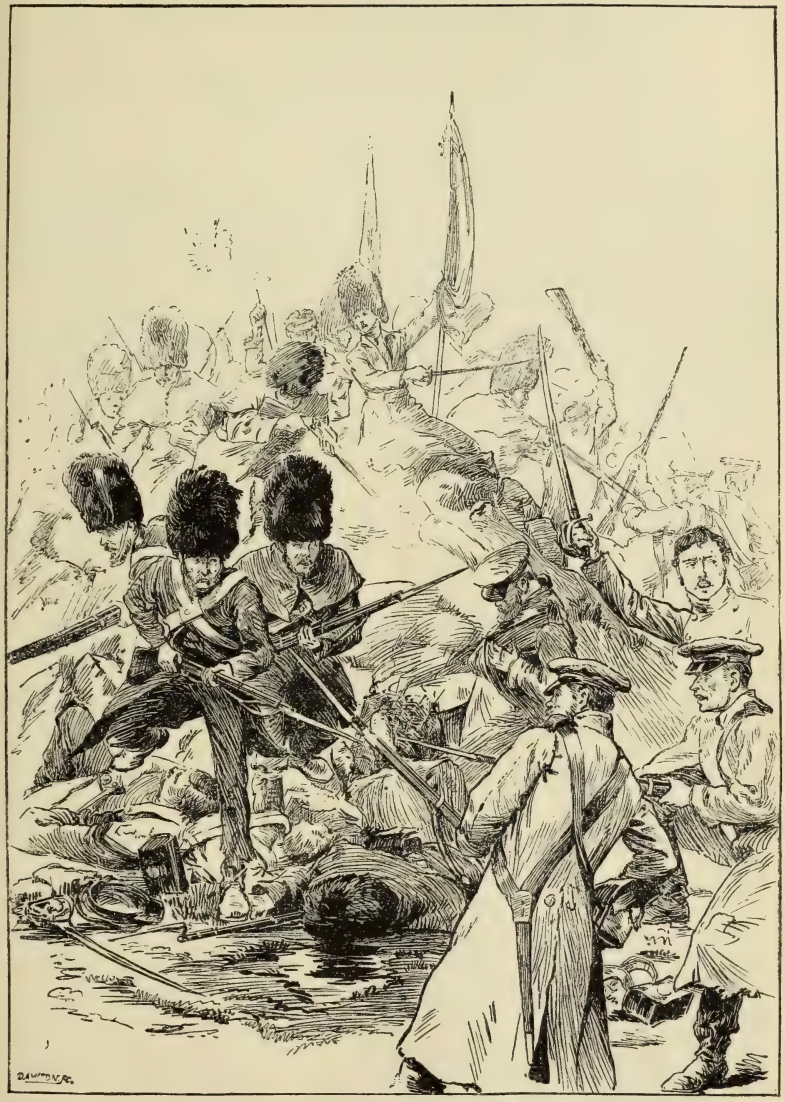


at. No. 774. St. Michael's Mount, Cornwall. *C. R. Aston*, R.I.

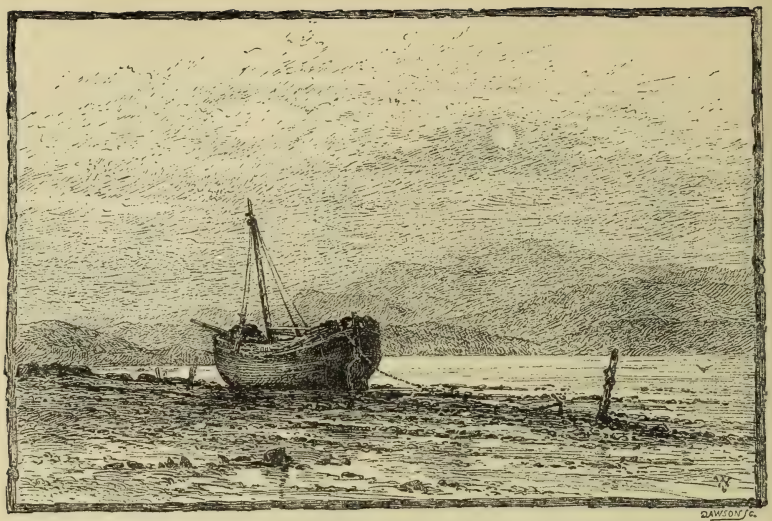
at. No. 826. Sisters. *Mary L. Gow*, R.I.



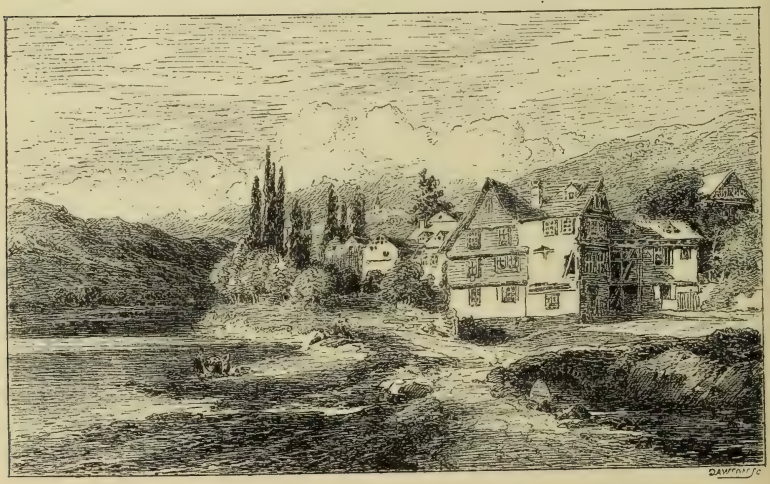
Cat. No. 808. THE ESTUARY OF THE THAMES. *Walter W. May*, R.I.



Cat. No. 846. "Carry High the Colours."—The Guards Defending the Sandbag Battery at Inkerman. *W. B. Wollen.*



Cat. No. 844. On the Shore at Glan Conway, North Wales. *J. W. Whymper*, R.I.

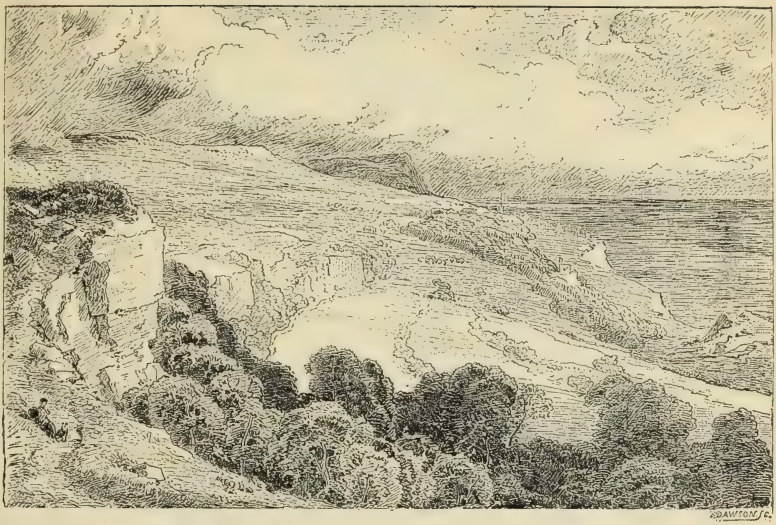


Cat. No. 858. Pomerne on the Moselle. *Mrs. W. Oliver*, R.I.

Cat. No. 873. *John Scott.*

"Then the stork returned to the mother and daughter, and threw the swan's plumage over them; and they rose up from the earth in the form of two white swans. . . . They threw off their soft white plumage, and two lovely female forms appeared as like each other as two dewdrops."—ANDERSEN'S *Marsh King's Daughter.*

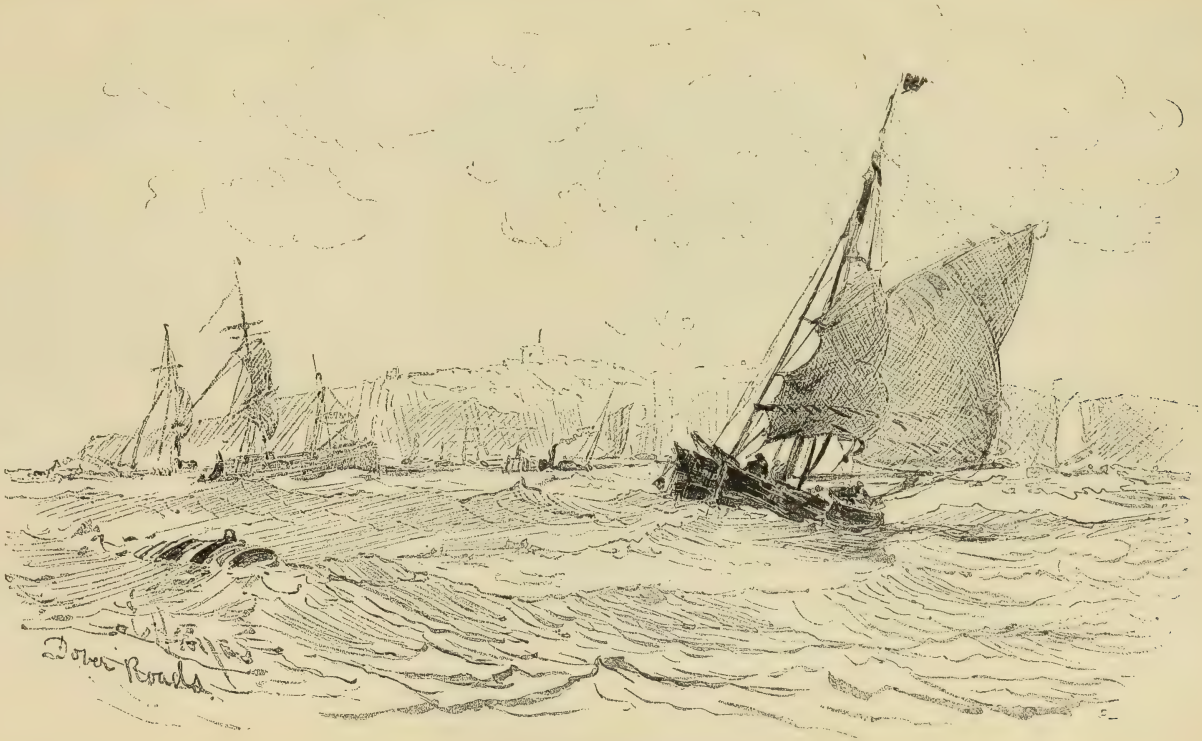
Cat. No. 882. A Highland Burn. *James Hardy*, R.I.



Cat. No. 887. THE UNDERCLIFF, LOOKING TOWARDS VENTNOR. *E. Hargitt*, R.I.

Cat. No. 991. A VILLAGE WEDDING. *C. J. Lewis*, R.I.

Cat. No. 912. WAITING FOR THE BOATS. *Walter Langley*, R.I.



Cat. No. 926. DOVER ROADS. *Edwin Hayes*, R.I.

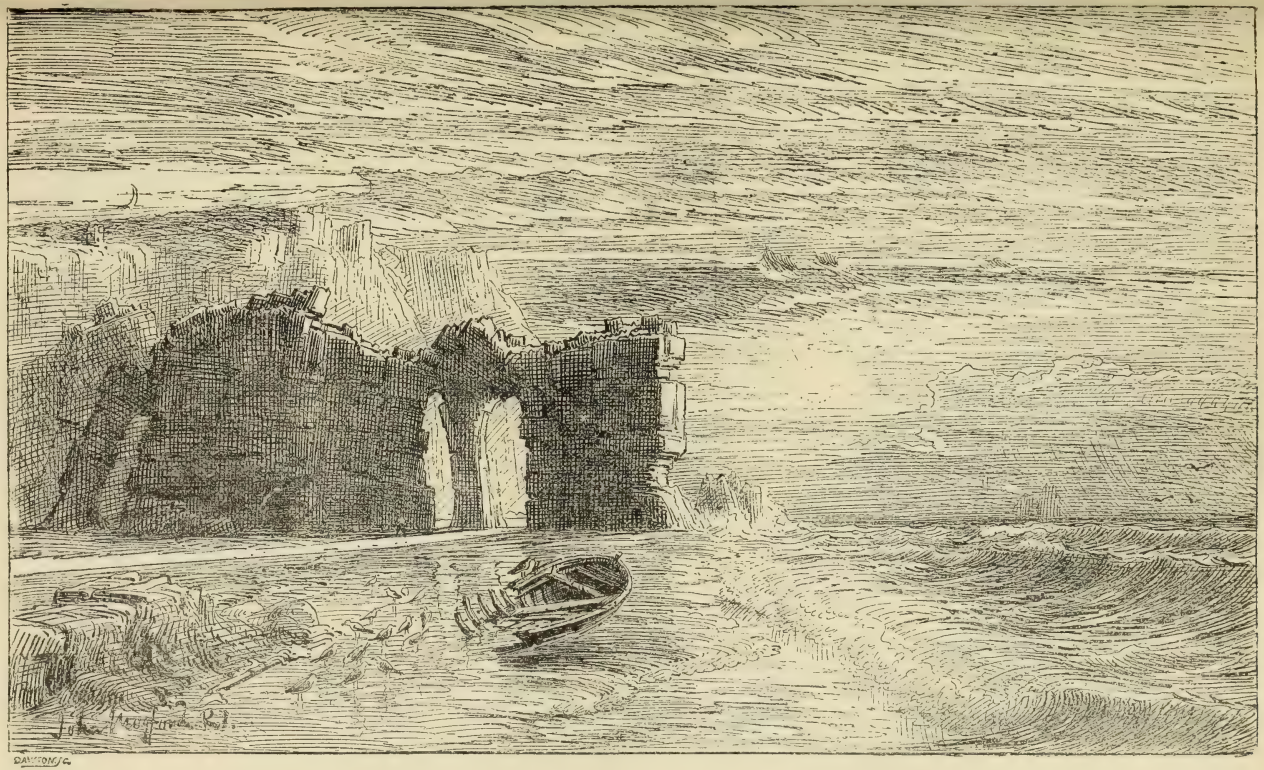
Cat. No. 936. A Misty Day. *C. E. Johnson*, R.I.

Cat. No. 941. HIGHLAND GIRLS CARRYING HOME STICKS FOR FUEL. *John I. Richardson*, R.I.

Cat. No. 961. "Oh, hear us when we cry to Thee For those in peril on the sea." *Wm. H. Weatherhead.*

Cat. No. 1001. BAVENO. *H.R.H. Princess Beatrice, Hon. Mem.*, R.I.

Cat. No. 1026. CRITICISM. *J. Haynes-Williams.*



Cat. No. 1056. WILD, SEA-WORN ROCKS. *John Mogford*, R.I.

Cat. No. 825. A Fen Farm. *R. W. Macbeth. A.R.A.*, R.I.

Cat No 1091. Music, Literature, and Art. *Marian Chase*. R.I.

Cat. No. 1066. THE GREAT AVENUE—HAMPTON COURT. *J. Fulleylove*, R.I.

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OF

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A CATALOGUE

OF THE

EXHIBITION

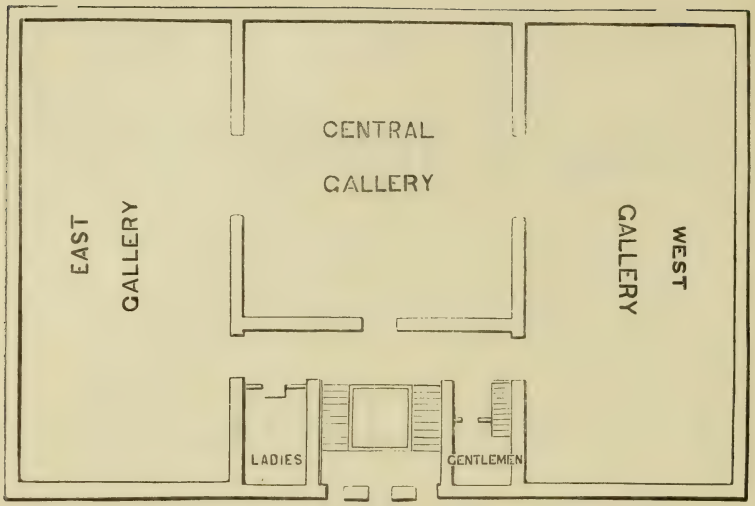
CONTAINING

Illustrations by the Artists

PICCADILLY

Published at the Galleries, Piccadilly, W.

1886



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A.R.A. Associate of the Royal Academy.
R.S.A. Royal Scottish Academician.
A.R.S.A. Associate Royal Scottish Academy.
R.H.A. Royal Hibernian Academician.
P.R.I. President of the Royal Institute of Painters in Water Colours.
V.P.R.I. Vice-President of the Royal Institute of Painters in Water Colours.
R.I. Member of the Royal Institute of Painters in Water Colours.
R.C.A. Royal Cambrian Academician.

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21	£1 16 3	£2 10 6	31	£2 2 6	£2 16 2	41	£2 16 8	£3 9 2
22	1 16 9	2 11 0	32	2 3 5	2 17 1	42	2 18 8	3 11 1
23	1 17 2	2 11 6	33	2 4 6	2 18 0	43	3 0 11	3 13 1
24	1 17 7	2 12 1	34	2 5 7	2 19 0	44	3 3 3	3 15 3
25	1 18 0	2 12 6	35	2 6 10	3 0 2	45	3 5 9	3 17 6
26	1 18 6	2 13 0	36	2 8 2	3 1 5	46	3 8 5	4 0 0
27	1 19 2	2 13 6	37	2 9 8	3 2 9	47	3 11 5	4 2 8
28	1 19 11	2 14 1	38	2 11 3	3 4 3	48	3 14 8	4 5 8
29	2 0 8	2 14 8	39	2 12 11	3 5 9	49	3 18 1	4 8 9
*30	2 1 6	2 15 4	†40	2 14 9	3 7 5	50	4 1 7	4 12 1

* Thus, a person of 30 may secure £1,000 at Death by a yearly payment, *during life*, of £20 15*s*. This Premium in any other of the Scottish Mutual Offices would secure **£800** only, instead of **£1,000.**

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1886.

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2. WAITING FOR HER PONY—PORTRAIT OF ANNIE, ELDEST DAUGHTER OF THE LATE FITZROY KELLY, ESQ. *Ellen G. Hill.*

3. THE OLD CHURCH, FROM WALBERSWICK COMMON. *Alfred Powell.*

4. "WHERE'S YOUR CAP?" *M. Winifride Freeman.*

5. MARKET BOATS NEAR DORDRECHT. *Walter W. May,* R.I.

6. "HAPPY AS THE DAY IS LONG." *Arthur Stocks,* R.I.

7. CAT'S-CRADLE. *Walter S. Stacey.*

8. A BIT OF SURREY. *Ernest Parton.*

9. HIDE AND SEEK. *Henry D. Shepard.*

10. THE OLD BRIDGE, SALISBURY. *Henry D. Shepard.*

11. "Just draw me a glass of your genuine stunning, please, with a good head to it."—*David Copperfield*, Chap. IX. *H. R. Steer*, R.I.

12. WIDEMOUTH—BUDE BAY— *Frank Walton*, R.I.

"By the dim echoes of old Triton's horn."

13. "Gloom is upon thy lonely hearth *Stuart Lloyd.*
Oh silent house, once filled with mirth."

14. THE WELLINGTON, WREKIN; FROM ORTON. *R. A. K. Marshall.*

15. FEEDING THE PIGS. *Charlotte H. Spiers.*

16. DONNA ELVIRA. *Francis H. Eastwood.*

17. S. PETER'S COURT, NEWLYN, CORNWALL. *Grace H. Hastie.*

18. LAKE OF STARNBERG, BAVARIA. *E. T. Compton.*

19. SWEET SUMMER TIME. *G. G. Kilburne*, R.I.

(See Illustration.)

20. A WILTSHIRE MILL. *C. J. Lewis*, R.I.

21. THE READER. *Edwin Bale*, R.I.

22. A BIT OF THE RIVER AT SUTTON-COURTNEY, NEAR ABINGDON. *Mrs. P. J. Naftel.*

23. TEA IN A NET-LOFT. *Elizabeth A. Armstrong.*

24. CHRYSANTHEMUMS. *Ida Porter.*

25. MOUTH OF THE RIVER COQUET,—WARKWORTH CASTLE IN THE DISTANCE. *J. H. Mole*, V.P.R.I.

26. THE KING'S GATEWAY, TRINITY COLLEGE, CAMBRIDGE. *J. E. Rogers.*

27. NOOK END BRIDGE, AMBLESIDE. *William Arthur Howgate.*

28. CARTING SEAWEED. *Clem Lambert.*

29. ON THE CARDS. *A. W. Bayes.*

30. THE SAILOR'S HOME. *Harry Goodwin.*

30*. MORNING GREY. *Geo. D. Hiscox.*

31. WINTER TWILIGHT IN THE WOODS. *James T. Watts.*

32. BOSTON CHURCH. *C. E. Holloway*, R.I.

33. GUILT AND INNOCENCE. *Edward Henry Corbould*, R.I.
(See Illustration.)

34. THE REST, WELL NEAR CAFE HAMAH, ALGIERS. *Guido R. Bach*, R.I.

35. THE CULPRIT. *Arthur Wardle.*
"Heedless of grammar, they all cried 'That's him.'"

36. A STREET IN FUENTERABIA, SPAIN. *Axel Herman Haig.*

37. FIELDFARES. *J. Sherrin*, R.I.

38. LOBSTER FISHERS OF HELGOLAND. *Hamilton Macallum*, R.I.

39. ROSES AND MYRTLE. *Mrs. William Duffield*, R.I.

40. SUMMERLEAZE DOWN, BUDE. *Frank Walton*, R.I.

41. *Thomas Huson*, R.I.
"Summer fields beneath the shadowy clouds."

42. THE PILOT. *John Scott*, R.I.
(See Illustration.)

43. MINING OPERATIONS WITH A SENTRY. *J. Sherrin*, R.I.

44. SILENT WOODS. *G. Sheridan Knowles.*

45. LAKE COMMON, NEAR SANDOWN, ISLE OF WIGHT. *Powell May.*

46. SPEZIA, NEAR ARCOLA. *Ainslie Bean.*

47. OWLETS. *Rose Stanton.*

48. RED POMPON CHRYSANTHEMUMS. *Kate Sadler.*

49. AT WALBERSWICK, SUFFOLK. *Fred. C. Dixey.*

50. LATE FOR TEA. *M. Winifride Freeman.*

51. THE OLD MANOR HOUSE AT LORDINGTON, SUSSEX. *J. Aumonier*, R.I.

52. THE BASKET MAKER. *John M. Bromley.*

53. ANEMONES FROM THE SOUTH. *Letitia Margaret Parsons.*

54. A QUIET HARBOUR. *F. W. W. Topham*, R.I.

55. Our Lane at Milton, Berkshire. *Thos. J. Soper.*

56. Geraniums. *Georgie W. Kemp.*

57. Primulas. *Mrs. Cecil Lawson.*

58. Surrey Cabbages. *Edward Francis J. Clarke.*

59. A Difficult Task. *R. H. Rose.*

60. A Surrey Homestead. *G. L. Luker.*

61. A Willowy Brook. *C. J. Lewis,* R.I.

62. An Exchange of Opinions. *Henry G. Massey.*

63. Thames Bank, below Woolwich. *Walter William May,* R.I.

64. "The dog it was that died."—Goldsmith. *W. Henry Gore.*

65. Streatley. *Thos. Pyne,* R.I.

66. Ariel. *J. A. Fitzgerald.*

"An think'st it much to tread the ooze
Of the salt deep;
To run upon the sharp wind of the north."

67. A Mosque in Algiers. *H. Pilleau,* R.I.

68. South Stoke Church, Sussex. *S. G. W. Roscoe.*

69. Washing Day. *Henry Pope.*

70. A Message from the Squire. *Mariquita J. Moberley.*

71. Dorothy. *Maude Goodman.*

72. The River, below Kew. *George C. Haité.*

73. A Summer Day on the Banks of the Vyrniew, N. Wales. *M. W. Minshall.*

74. Street in Cairo. *John Whipple.*

75. On the Clyde. *Arthur Legge.*

76. The Port of Yarmouth. *Nora Davison.*

77. Old House, Mermaid Street, Rye. *Mary C. Jevons.*

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(See Illustration.)

86. Homeward Bound. *Thomas John Hughes.*

87. Trawling on the Doggerbank. *J. R. Wells.*

88. A Portrait. *J. Hill.*

89. Evening Glow on the Coast of Mull. *Thos. Hunt.*

89*. Kew Bridge. *Arch. Webb.*

90. On the Old Coach Road to Bangor. *Rose Barton.*

91. "Want to Get Out." *Jane M. Dealy.*

92. Breakers on the Helwicks, Coast of South Wales. *G. S. Walters.*

93. "Keep Still, while I make you Pretty, Dear." *F. Markham Skipworth.*

94. On the Exe, Topsham. *S. G. W. Roscoe.*

95. Bolton Abbey, on the Wharfe. *J. Jackson Curnock, R.C.A.*

96. Stormy Weather—A Sketch. *Herbert Chipp.*

97. Harvesting. *John Whipple.*

98. Across the Moors. *Peter Ghent.*

99. Sunset Clouds, over Coniston "Old Man," from Brantwood. *Arthur Severn,* R.I.

100. Boulogne Sands. *William L. Thomas,* R.I.
(See Illustration.)

101. Reading the Proofs. *Frank Hobden.*

102. Showery Weather—Kent. *S. S. Theobald.*

103. The Meadow Stream. *A. H. Waller*

104. Summer Roses. *Lucy Varley.*

105. Woolwich Steamers, with Guards on Board. *A. Ragon.*

106. Arundel. *E. Blount Smith.*

107. Early Spring. *Wilfred H. Thompson.*

108. A Gipsy Lass. *Elizabeth A. Armstrong.*

109. Moonlight on the High Seas. *Gideon Fidler.*

110. Among the Sandhills on the Lincolnshire Coast. *Vernon Howard.*

111. A Desert Lord. *N. E. Green.*

112. Clearing the Ground. *Leopold Rivers.*

113. Portrait of the Rev. T. Lloyd, Rector of Llanfynydd. *Mary E. Butler.*

114. On the Borders of the Forest of Fontainebleau. *Charles Maundrell.*

115. Anemones. *Frances A. Field.*

116. Autumn. *George Lucas.*

116*. A Winter's Day. *K. Belford.*

117. Maclaine's Cross, Iona. *Emmie Stewart-Wood.*

118. Awakened Memories. *Henry Terry.*

119. Nantjissel Bay, Cornwall. *C. R. Aston*, R.I.

120. Gossips at the Conduit, Beer, South Devon. *Sam. Llewellyn.*

121. A Haunt of Peace. *John W. Whiteley.*

122. The Wayside Inn. *Philip Norman.*

123. Bacchanalian Priestess. *Harry Arnold.*

124. Reflections. *Fred. Slocombe.*

125. Britannia's Pride. *T. A. Cule.*

126. In Ockendon House, Sussex. *Philip C. Smallfield.*

127. An Old Sorrow. *L. E. H. Tiddeman.*

128. Scotch Weeds. *Rosa Maude Bowsen.*

29. FESTIVITY IN THE COTTAGE. *Danl. Pasmore.*

30. GIFFORD'S GATE, HADDINGTON. *Emmie Stewart-Wood.*

31. A BASKET OF RASPBERRIES. *Rosa Wallis.*

32. *Blanche Spencer.*

"A young star who shone o'er life,
A lovely being scarcely formed or moulded,
A rose with all its sweetest leaves yet folded."—BYRON.

33. NEAR DOLGELLY, NORTH WALES. *Urban Rider.*

34. DAY DREAMS. *Frank Bertioli.*

35. A BIT OF COLOUR. *E. Cameron Mawson.*

36. LLYN OGWEN, NORTH WALES. *A. Crocker.*

37. "Now dark and deep the evening shades begin to fall."
William I. Ferguson.

38. AT ROTHENBURG, IN BAVARIA. *Thomas R. Macquoid,* R.I.

39. "WHAT'S UP?" *Thomas W. Couldery.*

40. A CROFTER'S HOME. *Percy Dixon.*

41. HER LAST MOORINGS. *F. W. Baker.*

42. THE ACROPOLIS AT ATHENS. *Arthur Ditchfield.*

43. SILVER BIRCHES. *James Baldock.*

44. SHADOWS. *Mrs. L. Bentley Smith.*

45. ENTRANCE TO GOLDEN TEMPLE, BENARES.
H. A. Olivier.

46. ALDURNACK BURN. *The late James Fahey,* R.I.

47. ORCHIDS. *Mrs. William Duffield,* R.I.

48. "THROUGH MEADOWS FAIR." *C. J. Lewis,* R.I.

49. GRIFF CANAL. *Mrs. A. E. Hart.*

50. LANE SCENE NEAR BARMOUTH, NORTH WALES.
Mary E. Carwardine.

51. *H. R. Steer,* R.I.

"The treasure of sweet sounds
From many a trembling chord shakes out."

152. Her Birthday. *Annabel Downes.*

153. Sand-dunes, Norfolk Coast. *John A. J. Brindley.*

154. A Garden of Nature. *Arthur Edw. Strutt.*

155. Cottages at Wilford, Notts. *Trythall Rowe.*

156. Twilight—Under the Oaks at Rydal. *J. Jackson Curnock, R.C.A.*

157. The Shore near Harlech. *Joseph Knight,* R.I.

158. Exeter, from the Banks of the Canal. *Arthur Sheely.*

159. Cornish Coast near Tintagel. *Andrew B. Donaldson.*

160. Walberswick Pier. *Charles Thornely.*

161. Arguing the Point. *J. H. Barnes.*

162. Pine Apple and Grapes. *J. Sherrin,* R.I.

163. Amongst the Corn. *John Absolon,* R.I.

164. Aqua Pura. *Wm. H. Weatherhead,* R.I.

165. The Sand Bank. *Edmund G. Warren,* R.I.

166. Sunrise. *R. W. Vernon.*

167. An Old Mill. *A. Lewis.*

168. Moorish Peasants. *Mortimer L. Menpes.*

169. Road to Rose Bay, near Sydney, New South Wales, Australia. *Edward Combes, C.M.G.,* H.R.I.

170. Luxuries Hard-earned. *H. R. Steer,* R.I.

171. Wild Wales. *E. M Wimperis,* R.I.

172. Portland, Dorset—Squally Weather from the South-west. *William Pye.*

173. A Ferry on the Wye. *Edgar Giberne.*

174. St. Peter's, Norwich. *Bingham McGuinness, R.H.A.*

174*. Hallgates, Bradgate Park, Leicester. *Geo. Hull.*

175. Tea-Time. *Henry Terry.*

176. Sin Piercing the Heart of Love. *Henry J. Stock,* R.I.
"And it grieved Him at His heart."—Genesis vi. 6.
(See Illustration.)

177. Cottage Steps, Cornwall. *A. Quinton.*

178. Roses and Fruit. *Mrs. William Duffield,* R.I.

179. Kept in. *Ralph Hedley.*

180. Chrysanthemums. *Miss E. Pyne.*

181. The Vale of Chudleigh, from Haldon. *Edmund G. Warren,* R.I.

182. Vernon, Eure. *F. P. Barraud.*

183. "Far from the sun and summer gale." *Newton Benett.*

184. Dymchurch, "the English Holland." *John Eyre.*

185. Early Morning, Island of Philae, Upper Egypt. *Henry A. Harper.*

186. Going to Market. *Walter Langley,* R.I.

187. Summer time—on the Exe. *S. G. W. Roscoe.*

188. Eastern Broad, Southwold. *Fred. Williamson.*

189. Conway Castle from the Quay. *Samuel William Oscroft.*

190. In St. Mark's, Venice. *G. G. Kilburne,* R.I.

191. Sunset at Sea. Blue waves. *Arthur Severn,* R.I.

192. Dreamland. *Percy Anderson.*

193. Off Mount Etna, Sicily. *Sydney Herbert.*

194. Flowers for the Madonna. *Guido R. Bach,* R.I.

195. Hampton Court Palace from the "Long Water." *John Fulleylove,* R.I.

196. "Your Bill, Sir." *David Mossman.*

197. On the Blackmount, Argyllshire. *John I. Richardson,* R.I.

198. Home Brewed. *Carlton A. Smith.*

199. In a Foreign Element. *H. Caffieri,* R.I.

200. St. Ouen, Rouen, Normandy. *L. J. Wood,* R.I.

201. "Le Roi est Mort, Vive le Roi." Byzantium, 668. *Charles Ricketts.*

202. Evening, near Bocca d'Arno. *M. R. Corbett.*

203. The Campanile and Dome of the Cathedral, Siena. *Thomas B. Whinney.*

204. "Missing." *W. E. Croxford.*

205. The Close of a Winter's Day. *A. H. Waller.*

206. Summer Sunset, Norfolk. *Edwd. H. Fahey*, R.I.
(See Illustration.)

207. The Mist of the Morning. *G. S. Walters.*

208. Old Cottages, Birstall, Leicestershire. *George Davies.*

209. Old Cottages, Newtown Linford, Leicestershire. *George Davies.*

210. Courtyard of the Mairie, Orleans. *George S. Elgood*, R.I.

211. Children among the Wild Flowers. *Robert Carrick*, R.I.

212. Hambleton Mill, Poulton-le-Fylde. *Charles Auty.*

213. Thames Street, Poole. *Wilfred H. Thompson.*

214. Warkworth Sands. *Cosens Way.*

215. Solva Harbour, Pembrokeshire—Tide Out. *Charles W. Radclyffe.*

216. H.R.H. the Prince of Wales Elk Shooting in Sweden. *Sydney P. Hall.*

217. Flint Castle, North Wales. *J. W. Whymper*, R.I.

218. Carting Hay. *A. Trevor Haddon.*

219. "Now comes still evening on and twilight grey." *C. J. Lewis*, R.I.

220. A Dilemma. *Frank Hobden.*

221. La Tombola. *L. Da. Rios.*

222. Among the Islands: Loch Awe. *John Smart, R.S.A.*
"When clouds lie low."

223. The Peat-Holes, Stockbridge. *Robert W. Fraser.*

224. Yule Tide. *Lilian Abraham.*

225. The Chapelle des Cordonniers, Cathedral, Bruges. *W. Harding Smith.*

226. A Morning in June. *Clem Lambert.*

227. Compton Wynyattes. *Geo. S. Elgood*, R.I.

228. Check-mate. *Marian Chase*, R.I.
(See Illustration.)

229. Old Pier at Mudiford. *E. M. Wimperis*, R.I.

230. A Snipe. *Katharine M. Stocks.*

231. Fishing Vessels Leaving Port. *Edwin Hayes, R.H.A.*, R.I.

232. "The Awakening Year." *Albert Strange.*

233. Weir Head of the Tamar—South Devon. *Philip Mitchell*, R.I.

234. Fishermen's Quarter, Lago Maggiore. *John Absolon*, R.I.

235. A Glimpse of Sunshine through the Clouds, Arran. *Isaac Cooke.*

236. Il Penseroso. *H. G. May.*

237. A Grassy Path. *Emeline S. A. McMillan.*

238. In the Birch Wood. *George Wells.*

239. "For the Needy." *J. C. Harrison.*

240. The Ruddy Grain. *A. C. Wyatt.*

241. Meg Merrilies. *Kate Sadler.*

242. The River Dochart and Ben More, from Killin. *J. W. Whymper*, R.I.

243. Dutch Pink running Free. *A. Wilde Parsons.*

244. The Foot Bridge. *Edith Martineau.*

245. In the Meadows, Great Marlow. *Max Ludby.*

246. In the Woods. *O. Rickatson.*

247. Caught Tripping. *A. W. Bayes.*
(See Illustration.)

248. TWILIGHT. *Emily R. Stones.*

249. RELICS OF DISASTER. *H. Caffieri,* R.I.

250. EVENING—HAYWARD'S HEATH. *Fred. Miller.*

251. ON THE USK, MONMOUTHSHIRE. *Charlotte H. Spiers.*

252. A FISHING HAVEN. *J. J. Bannatyne.*

253. DURLSTON BAY, NEAR SWANAGE, DORSET. *C. R. Huttula.*

254. A MOUNTAIN STREAM. *Reginald Jones.*

255. "IT WASN'T ME!" *J. H. Barnes.*

256. THE ISLAND OF PHILAE, NUBIA, FROM THE NORTH. *Frank Dillon,* R.I.

257. DUCHESSE PEARS. *Marian Chase,* R.I.

258. ON THE AVON, WARWICKSHIRE. *Edward H. Fahey,* R.I.

259. A PORTRAIT. *Miss T. Mackworth.*

260. AUTUMN. *G. F. Wetherbee,* R.I.

261. VIEW FROM RUSTHALL COMMON, TUNBRIDGE WELLS. *Edward Hargitt,* R.I.

262. "NEVER TOO LATE TO MEND." *Catherine J. Atkins.*

263. UN GAGE D'AMOUR. *H. Randolph Rose.*

264. ARRAN. *Robert James Moser.*

265. TWILIGHT. *Charles H. M. Kerr.*

266. THE PASS OF BRANDER, LOCH AWE. *Keeley Halswelle, A.R.S.A.,* R.I.

(See Illustration.)

267. AT WOOLHAMPTON, BERKS. *J. M. Macintosh.*

268. "OLIVIA," TWELFTH NIGHT. *Sir James D. Linton,* P.R.I.

269. "Down where the garden grows,
Gay as a banner." *George S. Elgood,* R.I.

270. KITTY. *A. W. Bayes.*

271. Leith Hill, from Gray's Wood, Haslemere. *J. W. Whymper*, R.I.

272. Gertrude. A Portrait. *Edwin Bale*, R.I.

273. In Sherwood Forest—Autumn. *Fred. Hines.*

274. The Prentice Hand. *Thomas W. Couldery.*

275. A Glimpse of the River Yare, Norfolk: looking over Whittingham. *Miller Smith.*

276. Poole Harbour. *Arthur E. Pearce.*

277. A Friar. *Edith Heckstall Smith.*

278. The City of Norwich. *Charles Earle*, R.I.

(See Illustration.)

279. Christchurch Gate, Canterbury. *John Fulleylove*, R.I.

280. Bough of Plums. *J. Sherrin*, R.I.

281. The Standard Bearer. *Fredk. Weekes.*

282. Trawlers leaving Great Yarmouth Harbour. *E. Hayes, R.H.A.*, R.I.

283. At the Fountain. *Edith Martineau.*

(See Illustration.)

284. The Home of the Pheasant. *James T. Watts.*

285. The Calm of an Early Summer Morning, Corrie, Isle of Arran, Scotland. *H. Moxon Cook.*

286. Spelling out the List. *George Carline.*

287. Morland Stream, Festiniog, North Wales. *John Steeple.*

288. A Reedy Pool—October. *W. K. Stevens.*

289. "Touch me not." *Amy Scott.*

290. Little Bess. *Agnes Hussey.*

290*. Wolves Glen, Dartford Heath. *Chas. J. Adams.*

291. St. Lo, Normandy. *L. J. Wood*, R.I.

292. Roses. *Victoria Dubourg.*

293. Sketch from Nature. *The late James Fahey*, R.I.

294. The Gull Rock, Mullion, Cornwall. *Samuel William Oscroft.*

295. Wrangle Point, Bude. *Frank Walton*, R.I.

296. Early Morning on the Laira, Plymouth. *Philip Mitchell*, R.I.

297. The Town and Country Cousins. *Rosalie M. Watson.* (See Illustration.)

298. Riva degli Schiavone. *E. H. Bearne.*

299. The old Bridge, Gretz, near Fontainbleau, France. *Ernest Parton.*

300. Selling the Catch. *David Carr.*

301. Bologna, from St. Michele in Bosco. *Ainslie Bean.*

302. View of Menaggio from S. Giovanni, Lake Como. *Ainslie Bean.*

303. Helvellyn, from the Head of St. John's Vale, Cumberland. *Wm. Moore.*

304. The Poacher's Widow. *Charles Whymper.*

305. Storm Winds of Autumn. *Robert W. Allan.*

306. Foreign Service. *C. Green*, R.I.

307. Sketch from Nature. *The late James Fahey*, R.I.

308. Coming Footsteps. *Towneley Green*, R.I.

309. Cat's-Cradle. *W. H. Weatherhead*, R.I.

310. An Avalanche on the Via Mala. *Alfred W. Williams.*

311. Burning the Tops, Aughton. *Isaac Cooke.*

312. A Romantic Corner—Haddon Hall. *Elias Bancroft.*

313. The Thames below Streatley. *Thos. Pyne*, R.I.

314. Lock in Cassiobury Park, Watford. Seat of the Earl of Essex. *The late Mrs. W. Oliver*, R.I.

315. Streatley Mill. *R. Phene Spiers.*

CENTRAL GALLERY.

316. Scene on the River Dart, South Devon. *Cornelius Pearson.*

317. The Bridge, Dalmally. *Robert James Moser.*

318. Old Cottages at Witley, Surrey. *Amy Scott.*

319. A First-Class Passenger. *Helena J. Maguire.*

320. Entrance to Westminster Abbey from Western Cloister. *Florence A. Stocker.*

321. The Lledr Bridge, Dolwyddelan Valley, North Wales. *J. W. Whymper,* R.I.

322. By the Sea. *Percy Macquoid,* R.I.

323. The Fortune of War. *Thomas Gray.*

324. Roses. *Mrs. Cecil Lawson.*

325. A Bit of Old Nottingham. *W. C. Keene.*

326. A Rough Corner. *C. J. Barraud.*

× **327.** Dirty Weather, Sligo Bay. *Walter W. May,* R.I.

328. The Sphinx at Midnight. *Frank Dillon,* R.I.

329. "By Mead and Limpid Stream." *Edmund G. Warren,* R.I.

330. A Strip of Suffolk Sea-board. *Walter Hepworth.*

331. A Cornish Bit. *A. Trevor Haddon.*

332. Flamborough Head—Yorkshire Coast. *W. Whyte-Holdich.*

333. North Hill, Clovelly. *Blanche Baker.*

334. Near Netley, Surrey. *W. F. Hulk.*

335. The River Conway. *G. Sheridan Knowles.*

336. The Horse Jump—Dedham, Essex. *Margaret Bernard.*

337. "Beneath the Shadow of the Silent Hills." *W. Fryer Stock*

338. Landing Sardines at Low Water. *Robert W. Macbeth, A.R.A.*, R.I.

339. Springtime. *Miss A. J. Crozier.*

340. A Moorland. *Joseph Knight*, R.I.

341. In the Bemerton Meadows, near Salisbury. *Walter Bothams.*

342. Carpet Bazaar, Cairo. *H. Pilleau*, R.I.

343. The Milkmaid. *B. D. Sigmund.*

344. A Tranquil Autumn Morning. *George Cockram.*

345. On the River Mole, Surrey. *Bessie J. Spiers.*

346. "Back to Old England Again."—Dover. *G. C. Kerr.*

347. Young Algiers. *George Q. P. Talbot.*

348. An Egyptian Drawer of Water. *Mrs. John Varley.*

349. Thames Backwater. *H. Caffieri*, R.I.

350. The Vale of the Avon, from above Bideford. *John Keeley.*

351. Stranded Boats. *Fred. G. Cotman*, R.I.

352. Job's Comforters. *Edward Henry Corbould*, R.I.

353. Christmas Roses. *Katherine M. Stocks.*

354. A Storm Coming. *Miss M. A. Heath.*

355. Une Paysanne. *John P. Morelle.*

356. At Shalstone Manor, Bucks. *Thomas R. Macquoid*, R.I.

357. Chrysanthemums. *Caroline H. Norman.*

358. An Old Servant. *Walter Langley*, R.I.

359. Eucharis and Azaleas. *Bertha Maguire.*

360. A Sunny Afternoon. *Frank Bertioli.*

361. In Sherwood Forest, Notts. *S. Bourne.*

362. Newlyn Slip, Cornwall. *G. Spawton Catlow.*

363. Martin Luther's Refuge.—The Wartburg, near Eisenach. *T. Harrington Wilson.*

364. On the Cornish Coast. *Robert W. Allan.*
(See Illustration.)

365. The Borders of the Lake, Aix-les-Bains.
Alfred Parsons, R.I.

366. An Applicant for "Three Acres and a Cow."
Stanley L. Wood.

367. Bude Breakwater. *Frank Walton*, R.I.

368. A Sussex Village Church. *Charles I'Anson.*

369. Parted. *Maude Goodman.*

370. An Amateur. *Towneley Green*, R.I.

371. An Old Orchard. *Edwin Bale*, R.I.

372. Street in Dartmouth. *Mrs. Langton Barnard.*

373. Ebb Tide—A Cornish Haven. *Humphry J. Willyams.*

374. The Borromean Islands, Lago Maggiore.
Charles Rowbotham.

375. Practice. *Edgar W. Wilson.*

376. Haymaking. *Mary Isabella Grant.*

377. Church Stairs Street, Scarborough. *Charles Holroyd.*

378. View in the Lagunes, Venice. *John Evans.*

379. Anemones. *Lily Blatherwick.*

380. A Solitary Road. *Ed. Falkland Lucy.*

381. Deserted. *Miss W. M. Gresley.*

382. Venezia. *da Pozzo.*

383. A Rough Road by the Sea. *E. M. Wimperis*, R.I.
(See Illustration.)

384. At the Theatre of Marcellus, Rome.
Keeley Halswelle, A.R.S.A., R.I.

385. Small Sunflowers. *Mary E. Butler.*

386. "'Twas Summer, and the Sun had Mounted High."
Thomas Huson, R.I.

387. "Who'll Buy My Pretty Ballads?" *H. R. Steer*, R.I.

388. FEEDING-TIME. *John Scott*, R.I.

389. SENNEN SANDS. *Charles S. Mottram.*

390. A SILVER HARVEST. *Harry Tuck.*

391. A LANCASHIRE MOORLAND. *A. Heaton Cooper.*

392. FALLEN LEAVES. *W. J. Caparn.*

393. "WHAT A VERY UNPICTURESQUE SUBJECT!" *Clem Lambert.*

394. STOKESAY. *Evelyn Redgrave.*

395. SAN DALMAZZO DI TENDA, ALPE MARITIME. *Richard Henry Wright.*

396. AN INTERESTING VOLUME. *C. Green*, R.I.

397. TANTALLON CASTLE. *J. W. Whymper*, R.I.

398. MR. MICAWBER'S MATERIALS. *Bernard O. Stocks.*

399. SNOWDRIFT. *H. G. Hine*, R.I.

400. OLD COTTAGES. *The late James Fahey*, R.I.

401. MAIDENLY MEDITATIONS. *W. Reynolds Stephens.*

402. DUNNERDALE—NOVEMBER. *W. Eden.*

403. ANEMONES FROM THE RIVIERA. *Helen Knapping.*

404. FORBIDDEN FRUIT. *Frank Spenlove.*

405. IN LEIGH WOODS, CLIFTON. *Henry Whatley.*

406. ROSES. *Madame Térèsa Hegg.*

407. ROSES. *Lydia B. King.*

408. CONQUERORS—STUDY FOR A PICTURE. *Charles Cattermole*, R.I.

409. THE FLOWER GARDEN, PENSHURST. *Arthur Rowe.*

410. MY CASTLE IN SPAIN. *Lady Lindsay*, R.I.

411. AUTUMN WOODS. *Alice Squire.*

412. MOWERS. *George Clausen*, R.I.
(See Illustration.)

413. SOUTH FROM SIR THOMAS'S SEAT, BUDE. *Frank Walton*, R.I.

414. Our Great-Grandmother. *A. E. Emslie.*

415. Bullfinch, with Blue and Black Titmice. *Miss K. Scott.*

416. Romeo and Juliet. *Clara Mole.*

417. Ariadne. *Henry Ryland.*

418. Kynance Cove, Cornwall. *C. R. Aston,* R.I.

419. St. John's Alley, Norwich. *Mrs. Harry Hine.*

420. In the Copse, Biddenham, Beds. *F. W. Garden.*

421. Chapel of St. Edmund, Westminster Abbey. *Marion Roberts.*

422. Bacchus. *Henry Ryland.*

423. Little Mischief. *Emanuel Henry Horwitz.*

424. Walberswick Common and Church, Suffolk. *Fred. Williamson.*

425. Azaleas. *A. M. Youngman.*

426. Marechal Niel Roses. *Miss E. A. Stock.*

427. She has Two Eyes Soft and Brown. *A. E. Emslie.*

428. Hoyden. *E. J. Gregory, A.R.A.,* R.I.

429. Market Day. *Andrew C. Gow, A.R.A.,* R.I.

430. Downs near Eastbourne. *H. G. Hine,* R.I.

431. Wareham, Dorset. *John Fulleylove.* R.I.

432. Sunny Hours. *Robert Fowler.*

433. Azaleas. *Rosa Maude Bowser.*

434. Nature's Jewel. *Janetta R. A. Pitman.*

435. Bamborough Castle—Misty Evening. *Robert Wood.*

436. Late Autumn on the Alwyn. *James T. Watts.*

437. Anemones. *Madame Térèsa Hegg.*

438. Grapes and Peach. *J. Sherrin,* R.I.

439. Gooseberries. *Mary A. Hull.*

440. Blackshore Quay. *John T. Torry.*

441. The Village of Shanganagh, near Dublin. *Charles I'Anson.*

442. Hot Weather. *William G. Hooper.*

443. Her Ladyship—Study for Picture. *G. G. Kilburne*, R.I.

444. On the Old West River, Huntingdonshire. *Harry Hine*, R.I.

445. A Bit of Cornish Hedgerow. *William A. Waite.*

446. The Wreath. *Jennie Moore.*

447. St. Ives, Cornwall. *Patty Townsend.*

448. A Fir Wood, near Lynton. *B. D. Sigmund.*

449. Courtship. *H. Randolph Rose.*

450. Above the Bridge, Henley-on-Thames. *J. Deane Simmons.*

451. On the Way to the Fair. *Edward Hargitt*, R.I.

452. Putney. *R. Goff.*

453. Willow-Wrens. *Emma Walter.*

454. Don't Move! *T. Walter Wilson*, R.I.

(See Illustration.)

455. Out of Date. *H. Caffieri*, R.I.

(See Illustration.)

456. Taking an Unfair Advantage. *C. H. Poingdestre.*

457. Sand Pit Common. *E. M. Wimperis*, R.I.

458. High Altar, St. Maria del Popolo, Rome. *J. O'Connor.*

459. Double Daffodils in Old Splash Jar. *Mrs. William Duffield*, R.I.

460. Going! Going! *Stanley Berkley.*

(See Illustration.)

461. Woodland and Down. *Thomas Collier*, R.I.

462. Easier is the Haul that's a Hearty One. *James Ireland.*

463. FLOWERS. *Alice Morris.*

464. A NATIVE OF DAMASCUS. *Florence P. Goody.*

465. HARD TIMES. *Mrs. Emma Cooper.*

466. DAFFODILS. *Alice Morris.*

467. LOT'S WIFE. *George Lawrence Bulleid.*

468. RESTING. *Adrien Moreau Neret.*

469. IN THE CONWAY VALLEY. *J. Clinton Jones.*

470. THREE WITCHES. *G. F. Wetherbee,* R.I.
(See Illustration.)

471. BOX AND BETCHWORTH HILLS, FROM REIGATE PARK.
George Marks.

472. GONE ! ! ! *Stanley Berkley.*
(See Illustration.)

473. S. S. GIOVANNI E PAOLO, ROME. *A. H. Hallam Murray.*

474. RUSTIC ENJOYMENT. *L. Chialiva.*

475. FOOT OF THE WEST BOW, EDINBURGH. *Louise Rayner.*
(See Illustration.)

476. DUNOTTAR CASTLE. *Bryan Whitmore Halliford.*

477. NARCISSI. *Annie E. Hastling.*

478. A TROUT FISHER. *A. W. Cooper.*

479. THE STREAM, SHIERE. *Edward Francis C. Clarke.*

480. THE KNIGHT. *Sir James D. Linton,* P.R.I.

481. I LOVE MY LOVE IN THE MORNING. *Helen O'Hara.*

482. A YOUNG AMATEUR. *Frank Bertioli.*

483. THE FIRST PROMENADE. *Beatrice Meyer.*

484. HADDON HALL. *Ernest Wilson.*

485. DOROTHY. *Wm. Gale.*

486. BREAKFAST. *T. B. Kennington.*

487. JAPANESE ROSE HIPS. *James E. Backhouse.*

488. THE GIRALDA AND CATHEDRAL AT SEVILLE, SPAIN.
Conrad H. R. Carelli.

489. On Hampstead Heath. *J. H. Mole,* V.P.R.I.

490. Near Brodick. *James V. Scott.*

491. Streatham Common. *John Medland.*

492. Valley of the Conway, North Wales.
The late Mrs. W. Oliver, R.I.

493. Loch Rannoch and Schehallion. *Alexr. Carlyle Bell.*

494. Une Petite Paysanne. *John Watkins.*

495. Iona—Moonlight. *J. MacWhirter, A.R.A.,* R.I.

496. A Summer Evening near Hambledon Lock.
C. J. Lewis, R.I.

497. Nestern Island. *A. Mottram.*

498. Saint Olaf burying Waifs on the Coast of Cornwall.
C. H. Shannon.

499. The Merry Month of May. *Arthur Stocks,* R.I.

(See Illustration.)

500. The Triforium, Westminster Abbey *F. Startin Pilleau.*

501. Oriental Bazaar. *Lilian Abraham.*

502. Duncraggan—The Trossachs. *Maria Menzies.*

503. Portrait of Mrs. H. M. Becker. *Harry Becker.*

504. Vessels Coming to Anchor—Swansea Bay.
Edwin Hayes, R.H.A., R.I.

505. Musée Logis, Barrault, Angers. *R. Phene Spiers.*

506. Latest Intelligence. *Guido R. Bach,* R.I.

507. Boats at Blakeney. *Fred. G. Cotman,* R.I.

508. For the Spring Festival. *Miss G. Demain-Hammond.*

509. Alice Lee, from Sir Walter Scott's "Woodstock."
Sir James D. Linton, P.R.I.

510. Rome from Pincian Hill—Evening.
J. MacWhirter, A.R.A., R.I.

511. *Ellen G. Hill.*

"Lady Catherine approached, and said to Darcy, 'Miss Bennet would not play at all amiss if she practised more, and could have the advantage of a London master. She has a very good notion of fingering, though her taste is not equal to my daughter's. Anne would have been a delightful performer had her health allowed her to learn.'"—Scene from JANE AUSTEN'S *Pride and Prejudice*, p. 154.

512. CHEZ MOI. *B. W. Spiers.*

513. A SUSSEX LANE, NEAR HEATHFIELD. *R. A. K. Marshall.*

514. ON THE WEY, NEAR GUILDFORD. *Jas. Macbeth.*

515. ON THE THAMES, NEAR MOULSFORD. *J. Carlisle.*

516. THE "HOWE"—LINE-OF-BATTLE SHIP. *William Darton.*

517. LIÈGE, ON THE MEUSE. *Charles Rowbotham.*

518. MY BIG SISTER. *Catherine A. Eggar.*

519. FISH STREET, CLOVELLY. *W. H. Wheeler.*

520. AT BROUSSA, ASIA MINOR. *Keeley Halswelle, A.R.S.A.*, R.I.

521. A CAFÉ IN KARMOUS, A SUBURB OF ALEXANDRIA, NEAR THE COLONNE DE POMPÉE. *G. Montbard.*

522. WALLFLOWERS AND DAFFODILS. *Alice Helen Loch.*

523. ON THE HERRINGFLEET HILLS, NEAR YARMOUTH. *J. Aumonier*, R.I.

524. UNA ROMANA. *Arthur Robertson.*

525. "The lingering smile of a sun that is set." *Thos. Huson*, R.I.

526. BY THE AVON. *Alfred Parsons*, R.I.

527. STONEHENGE. *Chris Poole.*

528. LEISURE MOMENTS. *B. D. Sigmund.*

529. AT WOOLHAMPTON. *Robt. W. Fraser.*

530. PEONIES. *Annie E. Hastling.*

531. OUTLAWS. *James Shaw Crompton.*

532. PANSIES. *Miss K. Scott.*

533. A Passing Shower. *Alfred East.*

534. Grubs and Butterflies. *Chas. J. Staniland,* R.I.
(See Illustration.)

535. Study of Peonies. *Minnie Ayre.*

536. Sligo Bay from Lissadell. *Walter W. May,* R.I.

537. Strayed Thoughts. *Wm. Swainson.*

538. In Cowdray Park, Sussex. *H. G. Hine,* R.I.

539. At Haddon Hall—the Last Tenants. *Robert Dudley.*

540. Yewdale Farm, Coniston. *Arthur Tucker.*

541. Pilchard Boats. *W. F. Clark.*

542. In Suffolk. *M. E. Kindon.*

543. On the Thames, near Richmond. *A. Edward Bowers.*

544. Interior of Glangwry Farm, near Builth, Breconshire. *M. Tedder.*

545. In the Month of August—Showery Weather. *W. H. Fortye.*

546. The Milkmaid. *William Foster.*

547. Backwater, Mapledurham. *Ernest Parton.*

548. The Captain of the Guard. *J. T. Greenslade.*

549. "Arma Virumque Cano." *B. W. Spiers.*

550. The Sand Hills on the Lincolnshire Coast—Morning. *Vernon Howard.*

551. Harvest Time. *John Absolon,* R.I.

552. Hollyhocks. *Mary E. Butler.*

553. "Dolce far Niente." *Thos. R. Macquoid,* R.I.

554. Narcissi. *Thomas R. Way.*

555. The Way to the Fields. *Henry James Hyde.*

556. The Staircase of St. Catherine, Siena. *Thomas B. Whinney.*

557. "Magic casements opening on the foam
Of perilous seas in faëry lands forlorn."
H. B. Simpson.

558. BENVENUE. *Fred. W. Cartwright.*
"The hunter marked that mountain high,
The lone lake's western boundary."

559. THE VILLAGE CHURCH. *J. E. Rogers.*

560. LIGHT AND LIFE. *Oscar Wilson.*

561. IN THE NEW FOREST. *Edmund G. Warren,* R.I.

562. *G. C. Kerr.*
"Peace be at your labour, honest fishermen."—SHAKESPEARE.

563. WINDERMERE. *The late James Fahey,* R.I.

564. A PREHISTORIC CASTLE IN ARGYLLSHIRE. *Lennox Browne.*

565. A TYRANT. *William Foster.*

566. THE ANNUAL BENEDICTION, LA CARNIA, NORTH ITALY.
W. H. Jobbins.

567. FLOOD TIDE, CLEY-NEXT-THE-SEA. *Fred G. Cotman,* R.I.

568. TRISES. *Kate Mary Whitley.*

569. A WOODLAND POOL. *Gertrude Martineau.*

570. A BASKET OF ROSES. *Emily F. Jackson.*

571. FLORENCE, FROM BELLOSGUARDO. *Harry Goodwin.*

572. SUSSEX DOWNS. *Miss C. M. Hutt.*

573. A BRIGHT MORNING—THE COWS, SHERWOOD FOREST.
A. Lee Rogers.

574. HAMPTON COURT PALACE. *John Fulleylove,* R.I.
(See Illustration.)

575. TRANQUILLITY. *Albert Kinsley.*

576. ABSORBED. *Tom Taylor.*

577. IN THE SHADE. *W. F. Hulk.*

578. "Come unto Me all ye that labour and are heavy laden, and I will give you rest." *George Carline.*

579. SAINT ELIZABETH OF HUNGARY IN EXILE. *Reginald Savage.*
(See Illustration.)

580. Rivals, 1818. *H. R. Steer*, R.I.

581. An Evening Study in June at Harpenden. *Harry Hine*, R.I.

582. A Novel. *T. C. Gotch.*

583. Entrance to the Meat Market, Nuremberg. *Thomas R. Macquoid*, R.I.

584. Lamb Fair, Lewes. *H. G. Hine*, R.I.

585. From the Greenhouse. *Marian Chase*, R.I.

586. Cottages at Caerleon, on the Usk, Monmouthshire. *Bessie J. Spiers.*

587. Low Water, below Greenwich. *Frederic A. Winkfield.*

588. Prayer. *Wm. H. Weatherhead*, R.I.

589. Fish Pier, Old Town, Whitby. *Chas. E. Hern.*

590. Outward Bound, off Portsmouth. *A. Wilde Parsons.*

591. Slate Quarry, near Tintagel. *Andrew B. Donaldson.*

592. On the Mountain Side. *J. Jackson Curnock, R.C.A.*

593. The March Past. *E. A. Abbey*, R.I.

594. Hollyhocks. *Geo. S. Elgood*, R.I.

595. An Important Visitor. *Eleanor E. Manly.*

596. Thor's Steps (an Ancient British Bridge), Somerset. *J. H. Mole*, V.P.R.I.

597. Upton Cliff, near Bude. *Frank Walton*, R.I.

(See Illustration.)

598. A Free and Independent Elector. *Arthur Ellis.*

599. Sketch from Nature. *The late James Fahey*, R.I.

600. A Cottage Scene, Berkshire. *Edgar J. Varley.*

601. Roman Pot with Azaleas. *G. E. Combes.*

602. Sunflowers. *Louisa Aumonier.*

603. Hollyhocks. *Sophia Holmes.*

604. SLIGHT SCENT. *Walter J. Morby.*

605. *The late Mrs. W. Oliver*, R.I.

"Oh ! the chimes of Oberwessell,
How pleasantly and clear,
Far floating down the sunlit Rhine,
They steal upon the ear."

606. CARTING FERNS, BRADGATE. *E. Davies.*

607. A STUDY IN WHITE. *H. Ethel Rose.*

608. ROMEO AND JULIET. *Sir James D. Linton*, P.R.I.

"O true apothecary, thy drugs are quick."
(See Illustration.)

609. A DEVONSHIRE LANE. *J. H. Mole*, V.P.R.I.

610. CHRYSANTHEMUMS. *Esther Waterhouse.*

611. IN THE MEADOWS, NEAR ARUNDEL. *E. M. Wimperis*, R.I.

612. WITHIN SOUND OF THE SEA. *Miss J. M. Dealy.*
(See Illustration.)

613. THE PARSON'S WIFE. *G. G. Killurne*, R.I.

614. FOOD FOR POWDER. *Frank Dadd*, R.I.
(See Illustration.)

615. SOLITUDE, BEN AIRCHER, ROSS-SHIRE.
Bingham McGuinness, R.H.A.

616. BEN NEVIS, FROM KINLOCHEIL. *James Macculloch.*

617. OLD CHELSEA CHURCH. *Rose Barton.*

618. THE OGWEN VALLEY. *Louis Carrington.*

619. ZULEIKA. *Mary Joyce.*

620. "When evening veils the face of day." *William Matthison.*

621. THROWING THE JAVELIN. *William Collins.*

622. ON WIMBLEDON COMMON. *Clough Bromley.*

623. SAINT ISIDORE AND THE ANGEL. *C. H. Shannon.*
(See Illustration.)

624. BY THE RIPPLING BROOK. *James Townshend.*

625. BOOKHAM COMMON, SURREY. *R. Hamilton Chapman.*

626. Souvenir of the "Institute Ball." *E. J. Gregory, A.R.A.*, R.I.

627. The Rising Tide. *Hamilton Macallum*, R.I.

628. A Study of Sunlight, at St. Alban's. *Harry Hine*, R.I.

629. Desert Born. *George L. Seymour.*

630. Quiet Life. *H. R. Steer*, R.I.

631. Fish Market. *Jules Lessore.*

632. Streatley Mill. *Thos. Pyne*, R.I.

633. Pulpit in St. Mark's, Venice. *Ed. Ingram Taylor.*

634. Mountsorrel Mill, Leicestershire—Quorn and Budden Wood in the Distance. *James Orrock*, R.I.
(See Illustration.)

635. Companions by the Way. *James Lawson Stewart.*

636. Overhauling the Buoy. *A. Crocker.*

637. Jonquils. *Florence Payne.*

638. The Slough Road, Eton College. *Russell Dowson.*

639. The Edge of the Wood. *Harry W. Roberts.*

640. Half-way down Snowdon. *Henry A. Bowler.*

641. Dunnolly Castle—Sound of Kerrera. *James Macculloch.*

642. Château de Léon, Josselin. *Geo. S. Elgood*, R.I.
(See Illustration.)

643. A Japanese Robin. *Elizabeth Bywater.*

644. *Alice White.*
"To summon all the downiest clouds together,
For the sun's purple couch."

645. Place du Marché, Dieppe. *Jules Lessore.*

646. Marketing at Saffi. *Matthew Jarvis.*

647. The Chapel, Charterhouse. *John Crowther.*

648. Fresh from the Hills. *Henry Pope.*

649. A Study of Chrysanthemums. *M. Edith Gover.*

650. Downs near Berwick, Sussex. *H. G. Hine*, R.I.

651. A Thaw. *Leonard Fosbrooke.*

652. The Open Door. *J. E. Rogers.*

653. Le Voisin d'Enface. *Haynes King.*

654. Old Wharf, Lechlade on Thames. *Wilfrid Ball.*

655. Shere, Surrey. *E. F. Clarke.*

656. A Petition. *Lexden L. Pocock.*

657. Clovelly. *Blanche Baker.*

658. Poppies and Honeysuckle. *A. M. Youngman.*

659. A Daughter of Erin. *Lionel P. Smythe,* R.I.

660. A Sea Urchin. *H. Caffieri,* R.I.

661. Homewards. *F. W. Hayes.*

662. A Wet Evening. *C. J. Lewis,* R.I.

663. Resting. *Albert Cox.*

664. The Unsuccessful Candidate. *H. R. Steer,* R.I.
(See Illustration.)

665. Evening in Sussex. *Arthur E. Pearce.*

666. In Sherwood Forest. *J. H. Mole,* V.P.R.I.

667. A Frosty Morning.—Chelsea. *H. Pilleau,* R.I.

668. Reef at Swanage. *H. G. Hine,* R.I.

669. Magagnose Church, Alpes Maritimes. *Robert Little.*

670. The Quartette. *J. W. Chapman.*

671. Ebb Tide. *Edward T. Compton.*

672. An Unwelcome Message. *John Scott,* R.I.
"The course of true love never did run smooth."

673. St. Ives. *C. E. Holloway,* R.I.
(See Illustration.)

674. Santa Paula, Seville. *Axel Herman Haig.*

675. The Night Mail. *W. Fryer Stocks.*

676. Blue and Black Titmice. *Miss K. Scott.*

677. Daffodils and Wallflowers. *Marian Chase,* R.I.

678. Captain Cuttle and Florence Dombey. *C. Green*, R.I.
(See Illustration.)

679. Mist in the Glen. *A. W. Weedon.*

680. A Cornish Village. *Katherine McCracken.*

681. Red Roses. *Fanny W. Currey.*

682. A Normandy Market Girl. *Helen Knapping.*

683. Summer Sunshine, Poole Harbour. *Nelson Dawson.*

684. Sympathy. *W. Henry Gore.*
(See Illustration.)

685. Lance Fishing in Heligoland. *Hamilton Macallum*, R.I.
(See Illustration.)

686. Ballina, Tipperary. *Alfred Parsons*, R.I.

687. Algerian Water Carriers. *Arthur A. Burrington.*

688. Sonning-on-Thames. *Alfred East.*

689. A Pending Eviction. *Stephen T. Dadd.*
(See Illustration.)

690. An Interrupted Harmony. *Chas. Cattermole*, R.I.

691. Gabriel's Wharf. *W. L. Wyllie*, R.I.
(See Illustration.)

692. Morning on the Pincio, Rome. *Charles Earle*, R.I.

693. Richmond Park, Late Autumn. *Philip Norman.*

694. An Old Song. *Edith Berkley.*

695. The Salle des Brasseurs, Antwerp. *W. Harding Smith.*

696. Looking Back. *Harry Goodwin.*

EAST GALLERY.

697. UCKFIELD ROCKS. *George Ruff, Sen.*

698. THE MEDITERRANEAN. *Arthur Ditchfield.*

699. NEWLYN, A CORNISH FISHING VILLAGE. *Reginald Aspinwall.*

700. "YOU STAY WITH BABY." *Haynes King.*

(See Illustration.)

701. *Lucy Kennedy.*

"I mark but the hours that are sunny."—SUN-DIAL LEGEND.

702. A SURREY COTTAGE. *Charles Low.*

703. A STUDY IN A HIGHLAND VILLAGE. *John I. Richardson,* R.I.

704. RIBSTON PIPPINS. *Marian Chase,* R.I.

705. WALBERSWICK FERRY. *John T. Torry.*

706. SKETCH IN CORNWALL. *Miss Gina J. Rogers.*

707. THE HEAD OF THE CARAVAN. *J. A. Bemerell.*

708. ON THE RIVER DART. *Edmund G. Warren,* R.I.

(See Illustration.)

709. MAUD MÜLLER. *Albert Tuck.*

"But when she glanced to the far-off town,
While from its hill slope looking down,
The sweet song died and a vague unrest,
And a nameless longing filled her breast,
And a wish that she hardly dared to own
For something better than she had known."—WHITTIER.

710. TEMPLE OF THE SYBIL, TIVOLI. *Charles Earle,* R.I.

711. AN OLD COURT YARD AT RYE, SUSSEX. *Valentine T. Garland.*

712. CASTLES IN THE AIR. *Frederic M. Evans.*

713. AT CAPRI. *Alfred W. Williams.*

714. VILLAGE AT CARCIANO, LAKE MAGGIORE. *Albert Edward.*

715. Little Bessie. *Agnes Rose Nicholl.*

716. Maidenhead Thicket. *W. A. Rixon.*

717. In a Cornish Fishing Village—Departure of the Fleet for the North. *Walter Langley*, R.I.
(See Illustration.)

718. Iris Berries. *James E. Backhouse.*

719. Pink Roses. *Mrs. William Duffield*, R.I.
(See Illustration.)

720. Wallflowers. *Marion Bolt.*

721. Tombland Alley, Norwich. *Harry Hine*, R.I.

722. Rochester from the River. *W. Foxley Norris.*

723. I'm Daddy Now! *Mrs. J. W. Grey.*

724. "Winter and Summer shall be Sister and Brother." *A. M. Youngman.*

725. The Great Wall of China, at the Nan-Chow Pass. *William Simpson, F.R.G.S.*, R.I.
(See Illustration.)

726. The Rectory Garden. *Charles Earle*, R.I.

727. Market Day, Chartres. *T. M. Rooke.*

728. Brittany Fireside. *Lewis Absolon.*

729. Dutch Fisher Girl. *George Frederick Zink.*

730. With the Rising of the Tide, Christchurch. *G. C. Kerr.*

731. Near the Windmill, Wimbledon Common. *Clough Bromley.*

732. Flushing the Grouse. *Charles Jones, R.C.A.*

733. A Catch of Grey Mullet, Sennen Sands, near Land's End. *R. H. Carter.*
(See Illustration.)

734. A Joke. *Thomas R. Macquoid*, R.I.

735. A Cornfield. *Joseph Knight*, R.I.

736. The Quay, Cley-next-the-Sea. *Fred. G. Cotman*, R.I.

737. FRIMLEY LOCK, ON THE BASINGSTOKE CANAL. *J. Whipple.*

738. CIDER. *John Absolon,* R.I.

739. STACKING PEAT, ROSS-SHIRE. *A. W. Weedon.*

740. THE OLD WELL. *John Watkins.*

741. THE VIEW FROM HEDSOR HILL. *John Pedder.*

"Full in the smile of the blue firmament."

742. SUMMER. *Agnes Hussey.*

743. PORTAL OF THE DESECRATED CHURCH OF ST. ETIENNE-LE-VIEUX, AT CAEN. *Robert Dudley.*

744. A MUDLARK. *T. Graham.*

745. FILBY BROAD, NORFOLK. *Edw. H. Fahey,* R.I.

746. JAPANESE ANEMONES. *Grace H. Hastie.*

747. FOLDING THE FLOCK. *G. F. Wetherbee,* R.I.

748. IMANTOPHYLLUM MINIATUM. *Letitia Margaret Parsons.*

749. AUTUMN. *Joseph Knight,* R.I.

750. ULLSWATER, FROM THE ROAD TO GOWBOROUGH, CUMBERLAND. *Philip Mitchell,* R.I.

751. APPROACH TO PHILÆ, NUBIA. *H. Pilleau,* R.I.

752. DOLWYDELLAN CASTLE, NORTH WALES. *Charles Potter, R.C.A.*

753. MOEL HEBOG, BEDDGELERT. *F. W. Hayes.*

754. SKATING ON THE LONG WATER IN KENSINGTON GARDENS ON THE 18TH OF MARCH, 1886. *H. G. Willink.*

755. BRAMBER FROM THE RIVER. *W. F. Clark.*

756. THE ISLE OF DOGS, WITH SHIPPING OFF GREENWICH. *Hubert Medlycott.*

757. WATERHEAD, LAKE WINDERMERE. *E. Wake Cook.*

758. PORTRAIT OF MRS. F. A. KEBBEL. *John Scott,* R.I.

759. AT THE STILE. *Frank Dicey.*

760. A BRAVE OLD HOUSE. *Geo. S. Elgood,* R.I.

761. THORPE CLOUD, DOVE DALE, DERBYSHIRE. *Philip Mitchell*, R.I.

762. THE TWO DROMIOS. *Arthur Wardle.*

763. A COOL CORNER. *H. G. Massey.*

764. GUELDER ROSES. *Mrs. William Duffield*, R.I.

765. HOME STUDY. *Mrs. Agnes R. Nicholl.*

765.* ON THE THAMES. *J. Whittet Smith.*

766. RASPBERRIES. *Rosa Wallis.*

767. HOVETON LITTLE BROAD. *C. Teesdale.*

768. THE VAL BREGAGLIA, NEAR CHIAVENNA. *John Whitacre Allen.*

769. ON THE TEME AT LUDLOW. *Charles Earle*, R.I.

770. A SUMMER STUDY. *J. Hodgson Campbell.*

771. A STREET IN A CORNISH FISHING TOWN. *Ralph Todd.*

772. WINTER—HOLLAND. *G. S. Walters.*

773. A SURREY BARN. *W. H. Wheeler.*

774. NERGUDDA, ON THE NILE. *H. Pilleau*, R.I.
(See Illustration.)

775. WATCHING. *Albert Cox.*

776. NEAR SWANAGE, ISLE OF WIGHT IN THE DISTANCE. *J. H. Mole*, V.P.R.I.

777. ENTRANCE, COBHAM COLLEGE. *Alfred Hutton.*

778. WAITING FOR THE SPORTSMEN. *James Hardy*, R.I.

779. WOOL AND PASTURAGE. *Reginald Aspinwall.*

780. PASTRYCOOK AND WATER-SELLER AT SAFFI. *Matthew Jarvis.*

781. ILKLEY, YORKSHIRE. *Graham Petrie.*

782. MAKING FOR HARBOUR ON THE CORNISH COAST. *J.C. U'Ren.*

783. WESTMINSTER ABBEY. *James Cafe.*
"The stillness gave a deeper and more solemn interest to the place."

784. BLONDE AND BRUNETTE. *Thomas George Cooper.*

785. AUTUMN. *R. W. A. Rouse.*

786. HER FIRST VISITOR. *Mary Joyce.*

787. CHRISTCHURCH, HANTS. *John Fulleylove*, R.I.

788. THE STORY OF THE WILLOW PATTERN. *Mary L. Gow*, R.I.

789. LOWESTOFT. *J. Aumonier*, R.I.

790. A STUDY IN A STUDIO. *Lawrence Hilliard.*

791. BARLEY HARVEST, BUDE. *Frank Walton*, R.I.

792. THE DAILY TASK. *Dora Noyes.*

793. STREATLEY HILL FROM THE LOCK. *Thos. Pyne*, R.I.

794. REPOSE. *T. Marjoribanks Hay.*

795. A PORTRAIT. *Charles Maundrell.*

796. WHIFFING FOR POLLACK. *C. Napier Hemy*, R.I.
(See Illustration.)

797. FIRST BLUSH OF MORN, CAERNEDD, LLEWELLYN, NORTH WALES. *Charles Potter, R.C.A.*

798. HIS ROYAL HIGHNESS THE PRINCE OF WALES ADDRESSING THE COMMANDING OFFICERS OF THE TWO SERVICE SQUADRONS OF THE 1ST LIFE GUARDS AND OF THE ROYAL HORSE GUARDS AFTER THE INSPECTION AT THE CAVALRY BARRACKS IN ALBANY STREET ON THE EVE OF THEIR DEPARTURE FOR EGYPT. *Charles Pickering.*

799. CHRISTMAS ROSES. *Miss J. R. A. Pitman.*

300. GROUP OF PURPLE IRIS. *Angelina Geller.*

301. SENECIO. *Jessie Chase.*

302. THE THAMES AT PANGBOURNE. *Thos. J. Soper.*

303. WHAT THE STORMY SEA GIVES AND TAKES—ROBIN HOOD'S BAY, YORKSHIRE. *William Moore.*

304. A GLIMPSE OF THE SEA, GLEN SANNOX. *Hubert Coutts.*

305. THE ABBAZIA, S. MARIA, VENICE. *W. H. Pike.*

806. A Dinner on the Wharf. *William John Carpenter.*

807. In Sussex. *Robert W. Allan.*

808. A Knotty Point. *G. G. Kilburne,* R.I.

809. The Mouth of the Yare. *C. E. Holloway,* R.I.

810. Lac Bourget, Aix-les-Bains. *Alfred Parsons,* R.I.

811. "Gather ye roses while ye may." *Geo. S. Elgood,* R.I.

812. The Happy Family,—Long-Tailed Titmice. *Miss Clara Mole*

813. Mouth of the Avon, Bigbury Bay, South Devon. *Philip Mitchell,* R.I.

814. "Alas, poor Yorick!" *Edmund Caldwell.*

815. Troubled Times. *Hugh Carter,* R.I.
(See Illustration.)

816. On the Stour. *John Sherrin,* R.I.
(See Illustration.)

817. A Berkshire Cottage. *Yeend King.*

818. "Over the Hills and Far Away." *Thomas Groves.*

819. Drifting Mist. *Charles Stuart.*

820. *Thomas Ireland.*
"Where fair trees lean o'er the brook,
And shed their golden leaves."

821. Misty Sunlight. *Walter W. May,* R.I.
(See Illustration.)

822. The Friar's Fishpond, Holywell, near Peterborough. *George M. Henton.*

823. Happy Thoughts. *M. M. Davies.*

824. The Picture Book. *G. G. Kilburne,* R.I.

825. A Road to the Sea. *F. G. Cotman,* R.I.

826. Peonies. *Victoria Dubourg.*

827. A Genuine Street Arab, Algiers. *Guido R. Bach,* R.I.
(See Illustration.)

828. On the Shore, Ross-shire. *Percy Dixon.*

829. *Ada Bell.*

"And to the lowly blossom clings
The purple that is worn by kings."—Lord Lorne.

830. Battle Abbey Gateway. *Theodore Satchell.*

831. Friends or Foes? *Ed. Falkland Lucy.*

832. An old Cheshire Village. *John McDougal.*

833. Downs at Polegate, Sussex. *H. G. Hine,* R.I.

834. Guildford. *R. Goff.*

835. Scanty Pasture. *Claude Hayes.*

836. The Rivals. *W. K. Stevens.*

837. Patience. *Stanley L. Wood.*

838. The Monk's Story. *Childe Pocock.*

839. Looking South, from the Land's End. *C. R. Aston,* R.I.

840. Stormy Weather, Arthog, North Wales. *E. Davies.*

841. Golden Grain. *W. Fryer Stocks.*

842. Stokesay Castle. *Charles Earle,* R.I.

843. Mending the Nets. *Elizabeth A. Armstrong.*

844. First and Last Steps. *Carl Larssen.*

845. Southend Pier. *C. E. Holloway,* R.I.

846. An Old Welsh Ferry. *George Cockram.*

847. Near Dalmally, Argyll, Scotland. *Henry Whatley.*

848. Great Yarmouth, from Breydon. *Charles H. Harrison.*

849. September. *J. Silvy Anderson.*

850. At the Foot of Moel Siabod. *Edmund Phipps.*

851. With the Hounds, New Forest. *Edmund G. Warren,* R.I.

852. Granite Crags of Cornwall. *C. R. Aston,* R.I.

853. Battersea Bridge, now Demolished. *C. J. Lewis,* R.I.

854. Creeks at Blakeney. *Fred G. Cotman,* R.I.

855. BULLFINCHES. *Rose Chandler.*

856. LOVER'S VOWS. *Chas. Cattermole*, R.I.
(See Illustration.)

857. BEN LEDI. *Edward Hargitt*, R.I.

858. NOON-DAY,—THE VILLAGE OF HEYSHAM FROM THE SHORE. *Reginald Aspinwall.*

859. "CUPID A DUNCE." *Robt. Fowler.*

860. BECCLES. *Charles H. Harrison.*

861. DUTCH RIVER. *Chas. Thornely.*

862. THE LYCH GATE, PENSHURST, KENT. *Richard Douglas.*

863. THE EVENING MEAL. *William A. Waite.*

864. FROM COLD ASH COMMON, BERKS. *W. A. Menzies.*

865. EXETER CATHEDRAL—MOONLIGHT. *C. Topham Davidson.*

866. REMINISCENCE FROM ROUMANIA. *Albt. Ludovici.*

867. IN THE VALLEY OF THE GLAS-LYN, NEAR BEDDGELERT, NORTH WALES. *J. C. Heynes Griffin.*

868. "Hark! where the sweeping scythe now rips along." *Thos. Huson*, R.I.
(See Illustration.)

869. HELGOLAND. *Hamilton Macallum*, R.I.

870. A WEAVER'S HOME, COUNTY GALWAY. *J. Edwd. Goodall.*

871. A WARWICKSHIRE VILLAGE. *Patty Townsend.*

872. "NOTHING VENTURE, NOTHING WIN." *Ed. Sanguinetti.*

873. CRAB-CATCHERS. *Hugh Carter*, R.I.

874. FARM AT SUTTON-COURTNEY. *Maud Naftel.*

875. ON THE TEME, WORCESTERSHIRE. *G. L. Bristow.*

876. SELSEY BILL. *W. Biscombe Gardner.*

877. AN ORCHID ARRANGEMENT. *Janetta R. A. Pitman.*

878. KINLOCH RANNOCH AND CRAIG VAR. *Alexr. Carlyle Bell.*

879. SPRING. *Charles Jones, R.C.A.*

880. "The Angler's Rest," Miller's Dale, Buxton, Derbyshire. *Philip Mitchell*, R.I.
(See Illustration.)

881. Sunset. *H. G. Hine*, R.I.

882. "I've been roaming, I've been roaming,
Where the meadow-dew is sweet." *Jane M. Dealy.*

883. A Day in June. *James E. Grace.*

884. "Shepherds All and Maidens Fair." *Towneley Green*, R.I.
(See Illustration.)

885. Larches in the Tyrol. *Reginald Jones.*

886. Dining Hall, Lincoln's Inn. *John Crowther.*

887. Cottage at Cynwyd. *Mrs. J. T. Watts.*

888. On the Hampshire Coast. *Adrian Stokes.*

889. Une Grande Dame. *C. Alfreda Channer.*

890. Yellow Roses. *Mrs. William Duffield*, R.I.

891. Goring Church, from Streatley. *Thos. Pyne*, R.I.
(See Illustration.)

892. The Little Market Woman. *Agnes Gardner King.*

893. Calm Morning on the Scheldt. *Walter W. May*, R.I.

894. Moorland on Goatfell. *Jas. V. Scott.*

895. The Road to the Village. *Alice Squire.*

896. The Thames near Blackfriars. *James Townshend.*

897. My Sister's Room. *Anna Alma Tadema.*

898. Autumn Fruit. *Alice Grant.*

899. His First Quarry. *Reginald Savage.*

900. Entangled. *F. G. Cotman*, R.I.
(See Illustration.)

901. For the Harvest Festival. *Lucy Varley.*

902. Bubbles. *Edward Clifford.*

903. The Thames from Streatley Hill. *James G. Laing.*

904. Christmas Time. *Fanny Sutherland.*

905. CHRYSANTHEMUMS AND INDIAN POT. *Kate Sadler.*

906. MEDIÆVAL TOMB. *Mrs. Emma Haywood.*

907. POOLE HARBOUR, DORSETSHIRE. *Edward Hargitt,* R.I.
(See Illustration.)

908. PUBLIC GARDENS, VENICE. *H. Pilleau,* R.I.

909. MOTHER'S DARLING. *Joseph Clark.*

910. PALAIS DE JUSTICE, BRUXELLES, SEEN FROM THE PARK ROYAL. *Henry Hewkley.*

911. ACROSS THE POND. *James E. Grace.*

912. REST. *Frank W. W. Topham,* R.I.

913. THE EDGE OF THE WOOD. *Edmund G. Warren,* R.I.

914. REYNOLDSTON FAIR. *Allan Duncan.*

915. CORNISH MINERALS. *Kate Mary Whitley.*

916. YELLOW MARGUERITES. *Kate Mary Whitley.*

917. FROM REGENT'S PARK. *Albert Ludovici.*

918. UNDER THE LIGHTHOUSES, WHITBY—LOW TIDE. *W. H. Pigott.*

919. WEST PIER, GORLESTON. *Edwin Hayes, R.H.A.,* R.I.
(See Illustration.)

920. "Where are you going, my pretty maid?" *C. Green,* R.I.

921. FOUNTAIN AND WATER CARRIERS IN CAIRO. *G. Montbard.*
(See Illustration.)

922. "Ye distant spires, ye antique towers, That crown the watery plain." *C. R. Aston,* R.I.

923. PETS. *F. Markham Skipworth.*

924. A HIGHLAND MEAL. *John I. Richardson,* R.I.

925. A CORNISH LANE. *John McDougal.*

926. AUTUMN MORNING ON THE AVON. *Albert Williams.*

927. A CORNISH FISHING VILLAGE. *J. Henry Drage.*

928. ARBROATH HARBOUR—BOATS GOING OUT. *James Macmaster.*

929. RYDAL WATER, WESTMORELAND, RYDAL HALL AND CHURCH, AND HARTLEY COLERIDGE'S COTTAGE SEEN IN THE DISTANCE. *John H. Scott.*

930. In Deepdale, near Barnard Castle. *J. H. Mole., V.P.R.I.*
(See Illustration.)

931. An Old Brickfield near Rotherfield, Sussex.
Frank Dillon, R.I.

932. Doffing the Mantle of Snow. *Samuel William Oscroft.*

933. The Home of the Chough. *Frank Walton*, R.I.

934. The Thames at Lechlade. *Wilfrid Ball.*

935. Evening—Kent. *S. S. Theobald.*

936. Sam Weller's Valentine. *C. Green*, R.I.

937. Breakers Ahead. *L. P. Smythe*, R.I.

938. Windsor Castle. *C. R. Aston*, R.I.
(See Illustration.)

939. Ludford Bridge. *Charles Earle*, R.I.

940. Brodrick Bay, Arran. *David Gow.*

941. A Jobbing Tailor, Cornwall. *Ralph Todd.*

942. From the Acquacetosa, Rome. *M. R. Corbett.*

943. The Village Smithy. *Chris. Poole.*

944. Rising Tide. *Edward T. Compton.*

945. A Woodland Stream in Sussex, Autumn.
Arthur Willett.

946. Sunlight and Shadow. *J. Aumonier*, R.I.

947. Mr. Quilp: "Fight for it, you dogs."— *H. R. Steer*, R.I.
Old Curiosity Shop, chap. xiii.

948. "A mound that was unsown where many poppies grew."
Miss F. E. Greenish.

949. Sprig of Apples. *J. Sherrin*, R.I.

950. Bont Ddhu, on the Mawddach. *J. Carlisle.*

951. At Scratby, East Anglia. *Edward H. Fahey*, R.I.

952. An Eastern Potentate. *R. E. Morrison.*

953. A Corner in Seville Cathedral. *Axel Herman Haig.*

954. Ship Signalling for Pilot. *Edwin Hayes, R.H.A.*, R.I.

955. "'Tis sweet to know there is an eye will mark Our coming, and look brighter when we come." *Charles F. Draper.*

956. THE CLIFF, ABERAMFFRA, BARMOUTH. *W. J. Boddy.*

957. DOWN TO THE LAKE, CONISTON. *James L. Henry.*

958. MALVERN HILLS, FROM BRANSFORD. *G. L. Bristow.*

959. ON THE HILLSIDE, MUMBLES, SOUTH WALES. *W. Whitby.*

960. ISLE OF WIGHT, MUDIEFORD. *John Absolon*, R.I.

961. CONDOBOLIN PLAINS, NEW SOUTH WALES, AUSTRALIA. *Edward Combes, C.M.G.*, H.R.I.

962. SHRINE AT OLAVANO, ROMANO. *C. H. Poingdestre.*

963. HENDON ROCKS, COAST OF DURHAM. *R. Halfnight.*

964. A CHIARO GIRL. *John Watkins.*

965. CHURCH OF ST. MARTIN L'AIGLE, NORMANDY. *L. J. Wood*, R.I.

966. SKETCH FROM NATURE. *The late James Fahey*, R.I.

967. WHEN THERE WAS NO GIRTON. *Miss L. E. H. Tiddeman.*
"She that labours and thrives spins gold."

968. A GREY DAY. *H. W. Bates.*

969. THE HALF HOLIDAY. *J. Clayton Adams.*

970. ON WINGS OF SONG. *Harry Tuck.*

971. OFF PENDENNIS CASTLE, FALMOUTH. *C. Topham Davidson.*

972. HAYMAKING. *Frank E. Cox.*
(See Illustration.)

973. PASTORAL. *G. G. Kilburne*, R.I.

973.* A FRESH BREEZE—ON THE ORWELL. *F. G. Cotman*, R.I

974. BOUGH OF PLUMS. *J. Sherrin*, R.I.

975. RETRO CHAPEL, STA. MARIA DEL POPOLO, ROME. *J. O'Connor.*
(See Illustration.)

976. STREET IN LOCHES, LOIRE. *R. Phené Spiers*

977. STANSTED, AT THE FOOT OF MOUNT PILATUS, LUCERNE. *Philip Mitchell*, R.I.

978. A SUNNY CORNER, WALBERSWICK. *Max Ludby.*

979. WINDSOR FOREST. *John Absolon*, R.I.

980. LISTENING. *Elise Paget.*

981. CHÂTEAU GARDEN, JOSSELIN. *Geo. S. Elgood,* R.I.

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(See Illustration.)

983. AN ENGLISH GAMEKEEPER—RABBIT SHOOTING. *John I. Richardson,* R.I.

984. PASSING SHOWERS. *P. Ghent.*

985. PLEADING. *Edward Taylor.*

986. NEAR THE SHORE. *Nelson Dawson.*

987. "For me He suffered!
For me He died!" *H. Blackburne.*

988. FOXGLOVES. *Caroline H. Norman.*

989. THE MOUTH OF THE HARBOUR. *David Green.*

990. SUNDAY. *Childe Pocock.*

991. CLOUDS AND SHOWERS. *C. E. Johnson,* R.I.
(See Illustration.)

992. SNOWDROPS. *Mrs. Cecil Lawson.*

993. GREAT YARMOUTH AS SEEN ACROSS THE BREYDON WATER. *Edw. H. Fahey,* R.I.

994. PRIMULAS. *Miss A. Pyne.*

995. THE MARSH, LLANBEDR. *E. M. Wimperis,* R.I.

996. WILD CONVOLVULUS. *Annie Wheeler.*

997. CHELSEA. *Wm. H. Weatherhead,* R.I.
"Though aged the frame, yet still untamed the fire
That oft had led to victory."
(See Illustration.)

998. AN EVENING OF SPRING. *Alfred East.*

999. THE LEICESTER HOSPITAL, WARWICK. *Elias Bancroft.*

1000. HOLLYHOCKS. *Rose Welby.*

1001. THE EAGLE TOWER, HADDON HALL, DERBYSHIRE. *F. Startin Pilleau.*

1002. TO MARY. *Mme. Rachel.*

1003. A STITCH IN TIME. *Charles G. Hards.*

1004. PORTRAIT OF MISS H. J. BECKER. *Harry Becker.*

1005. THE DESERTED MILL. *John Chambers.*

1006. DROVERS CROSSING BEAL SANDS—HOLY ISLAND IN THE DISTANCE. *James Orrock,* R.I.

1007. ESTUARY OF THE ESK—MONCASTER FELLS IN THE DISTANCE, CUMBERLAND. *The late James Fahey,* R.I.

1008. THE CHAPEL OF ST. ERASMUS, WESTMINSTER ABBEY. *Alfred Bennett Bamford.*

1009. DUCAL PALACE, VENICE. *H. Pilleau,* R.I.

1010. AT ALGIERS—"CLEAN BOOTS, SIR." *Arthur A. Burrington.*

1011. A LONELY POOL, NOVEMBER EVENING. *Albert Strange.*

1012. THE BLACKSMITH'S COTTAGE, BRANSCOMBE, DEVON. *Thomas R. Macquoid,* R.I.

1013. BOYS AT A TROUT STREAM. *Robert Carrick,* R.I.

1014. SUNSHINE AND SHOWERS. *Edward Hargitt,* R.I.

1015. THE VALLEY OF THE RIVER TEST, NEAR HURSTBOURNE, HANTS. *R. A. K. Marshall.*

1016. RUNNING INTO BROKEN WATER. *E. Van Heemskerck V. Beest.*

1017. WATCHING AND WAITING. *Mary E. Carwardine.*

1018. THE HASTINGS FISHING FLEET. *W. Follen Bishop.*

1019. THE FORGOTTEN SHEAF. *F. S. Walker.*

1020. A STRAW BARGE AT ANCHOR. *C. J. Lewis,* R.I.
(See Illustration.)

1021. THE MILL STREAM. *Thos. Pyne,* R.I.

1022. POLLY. *Carlton A. Smith.*

1023. OUTSIDE VENICE. *Miss Leigh Smith.*

1024. SPRINGTIME'S GOLD. *Marian Chase,* R.I.

1025. "WHERE DOES THE MUSIC COME FROM?" *Agnes Gardner King.*

1026. STREET, TANGIER. *Mortimer L. Menpes.*

1027. RED SHOES. *E. R. Hughes.*

1028. In the Meadows, near Marlow. *Howard Gull Stormont.*

1029. North Sannox, Isle of Man. *Arthur Tucker.*

1030. Magdalen Tower, Oxford. *Hamilton Browne.*

1031. Fruit. *Joseph Bunker.*

1032. The Foot Bridge. *William W. Warren.*

1033. Golden Grain. *Frank Spenlove.*

1034. Melrose, from Prior's Bank. *W. A. Menzies.*

1035. Motherly Cares. *Tom Taylor.*

1036. St. Moritz, in the Engadine. *C. R. Aston,* R.I.

1037. Storm Cloud passing over Venice. *Arthur Severn,* R.I.

1038. The Market, Wurzburg, Bavaria. *Thomas R. Macquoid,* R.I.
(See Illustration.)

1039. A Game at Bowls. *Philip Norman.*

1040. An Anglesea Fireside. *George Cockram.*

1041. Fishing Fleet Becalmed. *J. R. Wells.*

1042. The Chapel of the Sacrament, S. Marco, Venice. *W. H. Pike.*

1043. Sonning-on-Thames. *H. Pilleau,* R.I.

1044. Sunday. *J. A. FitzGerald.*

1045. Evening. *W. J. Palmer.*

1046. Fishing for Rock Bass, near Land's End. *R. H. Carter.*

1047. Beccles, Suffolk. *J. Aumonier,* R.I.
(See Illustration.)

1048. Fred. *Mrs. Norah Gribble.*

1049. Brown Eyes. *Mrs. J. W. Grey.*

1050. A Brick Kiln, Sussex. *Frank Dillon,* R.I.

1051. Adeline. *W. R. Petty.*

1052. Doune Castle, Scotland. *A. Ragon.*

1053. On the Downs, near Swanage. *E. M. Wimperis,* R.I.

1054. DEEP IN THE WOODLANDS. *James E. Grace.*

1055. WINDSOR CASTLE, FROM ETON PLAYING FIELDS. *C. R. Aston,* R.I.

1056. THE END OF LENT. *J. C. Harrison.*

1057. LAUKOPE WELL, PENSHURST PARK. *R. Chipchase Smith.*

1058. A GREY DAY, BIGBURY BAY, DEVON. *J. Squire.*

1059. WANLIP LANE, NEAR THE OLD BRIDGE. *William W. Warren.*

1060. ON THE EAST KENT COAST. *Thomas George Cooper.*

1061. CASTLE STREET, SALISBURY. *Louise Rayner.*

1062. A FACE AT THE WINDOW. *John Absolon,* R.I.

1063. BEACHING A PINK—KATWIJK GOING FOR THE ROPE. *T. B. Hardy.*

1064. A POSADA, SPAIN. *Thos. R. Macquoid,* R.I.

1065. THE SCENERY AROUND ALDWORTH, HASLEMERE. *J. W. Whymper,* R.I.

1066. WHITE CLEMATIS. *Marian Chase,* R.I.

SCULPTURE.

A GOOSEGIRL. *H.S.H. Prince Victor of Hohenlohe-Langenberg,* Hon. Mem. R.I.

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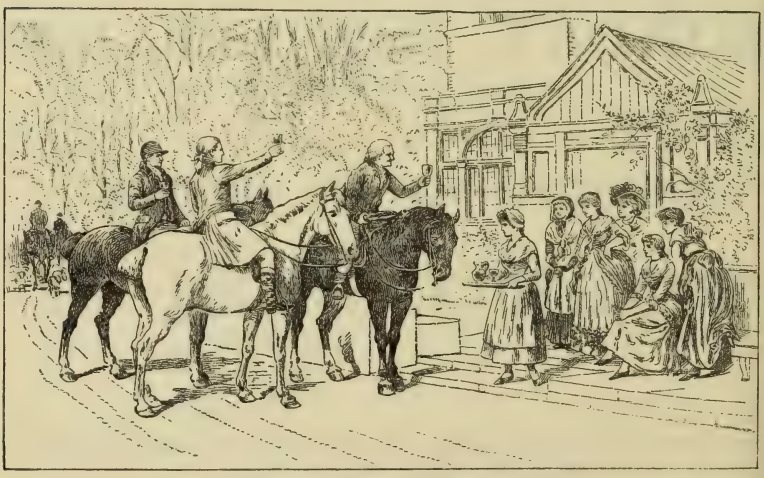

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CLIFFORD, EDW. 52, Wigmore Street, W. 902.
COCKRAM, GEORGE, 25, St. Bride Street, Liverpool. 344, 846, 1040.
COLLINS, WM. Charterhouse, E.C. 621.
COMBES, MRS. G. E. 15, Harpur Street, Bloomsbury, W.C. 601.
COMPTON, E. T. Feldafing, Bavaria. 18, 671, 944.

Cook, E. Wake, 41, Grove Road, St. John's Wood, N.W. 757.
Cook, H. Moxon, 14, Ridgefield, John Dalton Street, Manchester. 285.
Cooke, Isaac, Withens Lane, Liscard. 235, 311.
Cooper, A. Heaton, 6, Upper Cheyne Row, S.W. 391.
Cooper, A. W. 7, Manor Road, Twickenham. 478.
Cooper, Mrs. E. 12, Colville Gardens, Bayswater, W. 465.
Cooper, T. G. 42, Chepstow Villas, W. 784, 1060.
Corbett, M. R. The Avenue, 76, Fulham Road, S.W. 202, 942.
Couldrey, Thos. W. 12, New Court, Lincoln's Inn, W.C. 139, 274.
Coutts, Hubert, Elterwater, Ambleside. 804.
Cox, Albert, 50, Fellows Road, N.W. 663, 775.
Cox, Frank E. 40, Queen's Square, W.C. 972.
Crocker, A. Bury Green, Cheshunt, Herts. 136, 636.
Crompton, J. S. 4, Hartham Road, Camden Road, N. 531.
Crowther, John, 22, Doddington Grove, S.E. 647, 886.
Croxford, W. E. 3, Springfield Terrace West, St. Leonard's-on-Sea. 204.
Crozier, Miss A. J. 47, Sidney Street, Oxford Street, Manchester. 339.
Cull, F. A. 16, High Street, Notting Hill Gate, W. 125.
Curnock, J. Jackson, *R.C.A.* 4, Richmond Hill, Clifton, Bristol. 95, 156, 592.
Currey, Miss Fanny, The Mall House, Lissmore, Ireland. 681.

DADD, FRANK, *R.I.* 32, Great Ormond Street, W.C. 614.
DILLON, FRANK, *R.I.* 13, Upper Phillimore Gardens, W. 256, 328, 931, 1050.
DUFFIELD, MRS. W. *R.I.* 4, Upper Phillimore Gardens, W. 39, 147, 178, 459, 719, 764, 890.
Dadd, S. T. 32, Great Ormond Street, W.C. 689.
Darbon, Wm. Mount Batten, Plymouth. 516.
Da Rios, L. care of T. Joy, Queen Anne's Gallery, Queen Anne Street, W. 221.
Davidson, C. Topham, 65, Westbourne Park Villas, W. 865, 971.
Davies, E. 10, Rutland Avenue, Ayleston Park, Leicester. 606, 840.
Davies, George, 10, Rutland Avenue, Aylestone Park, Leicester. 208, 209.
Davis, M. M. 5, Rothwell Street, Primrose Hill, N.W. 823.
Davison, R. 1, Carlisle Place, S.W. 76.
Dawson, Nelson, Wentworth Studios, Manresa Road, S.W. 683, 986.
Dealy, Miss Jane M. Walton Lodge, Blackheath, S.E. 91, 612, 882.
Demain-Hammond, Miss G. 20, Lorrimore Square, S.E., 508.
Dicey, Frank, 11, Tite Street, S.W. 759.
Ditchfield, Arthur, 21, Taviton Street, Gordon Square, W.C. 142, 698.
Dixey, F. C. 110, Elgin Crescent, W. 49.
Dixon, P. 23, Lanark Villas, Maida Vale, W. 140, 828.
Donaldson, A. B. 6, Daleham Gardens, Hampstead, N.W. 159, 591.
Douglas, Richard, Park Village East, N.W., 862.
Downes, Miss A. 19, Upper Phillimore Place, W. 152.
Dowson, Russell, Eton, Bucks, 638.
Drage, J. H. Tamworth Road, Croydon. 927.

Draper, C. F. 105, Shirland Gardens, Maida Vale, W. 955.
Dressler, Conrad, Cedar House, Glebe Place, Chelsea, S.W. (Sculpture).
Dubourg, Mdme. V. care of Mrs. Edwin Edwards, 26, Golden Square, W. 292, 826.
Dudley, Robert, 31, Lansdowne Road, Notting Hill, W. 539, 743.
Duncan, Allan, Reynoldston, *near* Swansea. 914.

EARLE, CHARLES, *R.I.*, 9, Duke Street, Portland Place, W. 278, 692, 710, 726, 769, 842, 939.
ELGOOD, GEORGE S. *R.I.*, 22, Princess Street, Leicester. 210, 227, 269, 594, 642, 760, 811, 981.
East, Alfred, 14, Adamson Road, Belsize Park, N.W. 533, 688, 998.
Eastwood, Fras. H. 57, Bedford Gardens, W. 16.
Eden, W. 10, Hill Road, N.W. 402.
Edward, Albert, 27, Park Lane, W. 714.
Eggar, Miss C. A. 57, Gower Street, W.C. 518.
Ellis, Arthur, 21, Howland Street, W. 598.
Emslie, A. E. 44a, Maddox Street, W. 414, 427.
Evans, F. M. 14, Linton Street, N. 712.
Evans, J. 4, Vanbrugh Terrace, Blackheath, S.E. 378.
Eyre, John, 29, Beaufort Street, S.W. 184.

FAHEY, EDWARD H. *R.I.*, 28, Dawson Place, Bayswater, W. 82, 206, 258, 745, 951, 993.
FAHEY, JAMES, *R.I.* (The late), The Grange, Shepherd's Bush Green, W. 146, 293, 307, 400, 563, 599, 966, 1007.
FARMER, MISS EMILY, *R.I.*, Porchester House, Porchester, Hants.
FISHER, MARK, *R.I.*, Egham House, Bourne End, Bucks.
FULLEYLOVE, JOHN, *R.I.*, 32, Mecklenburgh Square, W.C. 195, 279, 431, 574, 787.
Ferguson, W. J. 7, Garfield Villas, Woronzo Road, N.W. 137.
Fidler, Gideon, Taffont Magna, via Salisbury. 109.
Field, Miss F. A. 9, Merton Street, Oxford. 115.
FitzGerald, J. A. 233, Stanhope Street, N.W. 66, 1044.
Focardi, G., 10, Auriol Road, West Kensington, W. (Sculpture).
Fortye, W. H. 46, Oseney Crescent, N.W. 544.
Fosbrooke, L. Ravenstone, Ashby-de-la-Zouche. 651.
Foster, Wm., The Hill, Witney. 546, 565.
Fowler, Robert, 10, South Castle Street, Liverpool. 432, 859.
Fraser, R. W. 111, Highbury Hill, N. 223, 529.
Freeman, Miss W. Winifride, Churchfield, Falmouth. 4.

GOW, ANDREW C. *R.I.*, *A.R.A.*, Lytham Studio, St. Alban's Road, Kensington, W. 429.
GOW, MISS MARY L. *R.I.* 35, Fitzroy Square, W., 788.
GREEN, CHARLES, *R.I.*, Charlecote, Hampstead Hill Gardens, N.W. 306, 396, 678, 920, 936.

GREEN, TOWNELEY, *R.I.*, Winchmore, England's Lane, Haverstock Hill, N.W. 308, 370, 884.
GREGORY, E. J. *R.I.*, *A.R.A.*, 6, Abercorn Place, Maida Vale, N.W. 428, 626.
GALE, WM. 30, Osnaburgh Street, N.W. 485.
GARDEN, W. F. care of Messrs. Dowdeswell, 133, New Bond Street, W. 420.
GARDNER, W. BISCOMBE, Thurlstone, Tower Hill, Dorking 876.
GARLAND, VALENTINE T. 29, Bolsover Street, W. 711.
GELLER, MISS A. 51, Falsgrave Road. 800.
GHENT, PETER, Llanbedr, Conway, North Wales. 98, 984.
GIBERNE, E. 35, Kensington Square, W. 173.
GOODALL, J. E. 49, Weymouth Street, W. 870.
GOODMAN, MISS MAUDE, 7, Barton Street, West Kensington, S.W. 71, 369.
GOODWIN, HARRY, Old Town House, Croydon. 30, 571, 696.
GOODY, MISS F. P. 37, Ladywell Park, Lewisham, S.E. 464.
GOFF, R. 1, Courtfield Road, S.W. 452, 834.
GORE, W. H. 30, Great Russell Street, W.C. 64, 684.
GOTCH, T. C. 86, Fellows Road, N.W. 582.
GOVER, MISS M. EDITH, 13, Winchester Road, South Hampstead, N.W. 649.
GOW, DAVID, 5A, Blenheim Villas, St. John's Wood, N.W. 940.
GRACE, JAS. E. Milford, Surrey. 883, 911, 1054.
GRAHAM, TOM, *H.R.S.A.*, 98, Fellows Road, N.W. 744.
GRANT, MISS ALICE, 27, Coleherne Road, S.W. 898.
GRANT, MISS M. I. Hillersdon, Cullompton, Devon. 376.
GRAY, THOMAS, Aigburth House, Heathfield Gardens, Turnham Green, W. 323.
GREEN, DAVID, 39, Circus Road, N.W. 989.
GREEN, N. E. 39, Circus Road, N.W. 111.
GREENISH, MISS F. E. 5, Lyveden Terrace, Northampton. 948.
GREENSLADE, J. T. Selbourne Road, Walthamstow. 548.
GRESLEY, MISS W. M. The Close, Lichfield. 381.
GREY, MRS. J. W. 66, Great Russell Street, W.C. 723, 1049.
GRIBBLE, MRS. NORAH, 37, Hans Place, Chelsea, S.W. 1048.
GRIFFIN, J. C. HEYNES, 17, Turret Grove, Clapham, S.W. 867.
GROVES, THOS., 2, Lansdowne Terrace, West Street, Leicester. 818.

HALSWELLE, KEELEY, *R.I.*, *A.R.S.A.* 4, Albemarle Street, W. 266, 384, 520.
HARDY, JAMES, *R.I.* Thyra House, North Finchley, N. 778.
HARGITT, EDWARD, *R.I.* 1, Bedford Road, Bedford Park, Chiswick, W. 261, 451, 857, 907, 1014.
HAYES, EDWIN, *R.H.A.*, *R.I.* Briscoe House, Steele's Road, N.W. 231, 282, 504, 919, 954.
HEMY, C. NAPIER, *R.I.* Churchfield, Falmouth. 796.
HERKOMER, HUBERT, *R.I.*, *A.R.A.* Dyreham, Bushey, Herts.
HINE, HARRY, *R.I.* Holywell Hill, St. Albans, Herts. 444, 581, 628, 721.

HINE, H. G. *R.I.* Hurstleigh, Arkwright Road, Hampstead, N.W. 399, 430, 538, 584, 650, 668, 833, 881.
HOLLOWAY, C. E. *R.I.* care of J. Mills Esq. 24, Soho Square, W. 32, 673, 809, 845.
HUNTER, COLIN, *R.I.*, *A.R.A.* 14, Melbury Road, W.
HUSON, THOMAS, *R.I.* Northcote, Waterloo, Liverpool. 41, 386, 525, 868.
HADDON, A. TREVOR, care of J. Haddon, Esq. 3, Bouverie Street, Fleet Street, E.C. 218, 331.
HAIG, AXEL H. 32, Randolph Gardens, Kilburn, N.W. 36, 674, 953.
HAITE, GEO. C. Ormsby Lodge, Bedford Park, W. 72.
HALE, OWEN, 46, Great Russell Street, W.C. (Sculpture).
HALFNIGHT, R., 14, Portland Terrace, North Gate, N.W. 963.
HALL, SYDNEY, P. 5, Wychcombe Studios, England Lane, N.W. 216.
HARDS, C. G., 110, Richmond Rd., Earls Court, S.W. 1,003.
HARDY, T. B., care of D.Mossman Esq. 4 Brook St. W. 1,063.
HARPER, H. A. Offley, near Luton, Beds. 185.
HARRISON, J. C. 35, Burghley Road, Kentish Town, N.W. 239, 1,056.
HARRISON, C. H., 5, Seymour Place, Gt. Yarmouth. 848, 860.
HART, MRS. A. E. Merton Villa, Lullington Road, Anerley, S.E. 149.
HASTIE, MISS GRACE H. 216, Camberwell Grove, S.E. 17, 746.
HASTLING, MISS A. E. 9, Albert Sq. Manchester. 477, 530.
HAY, T. MAJORIBANKS, 41, Charlotte Square, Edinburgh. 794.
HAYES, CLAUDE, Briscoe House, Steeles Rd. N.W. 835.
HAYES, F. W. 12, Westcroft Square, Ravenscourt Park, W. 661, 753.
HAYWOOD, MRS EMMA, 14, The Avenue, Gipsy Hill. 906.
HEATH, MISS M. A., 8, York Place, Baker St. W. 354.
HECKSTALL-SMITH, MISS EDITH, 5, New Court, Lincoln's Inn Fields, W.C. 277.
HEDLEY, R. 11, New Bridge Street, Newcastle-on-Tyne. 179.
HEGG, MME. TÉRÉSA, Villa Paul, Tiranty, Nice, France. 406, 437.
HENRY, J. E., 9, Warwick Place, Maida Hill, W. 957.
HENTON, G. M., The Bank House, Leicester. 822.
HEPWORTH, WALTER, Bolton's Studios, South Kensington, S.W. 330.
HERBERT, S. Carlton Lodge, Cheltenham. 193.
HERN, CHAS. E. 9, Hyde Park Mansions, Marylebone Rd., W. 589.
HEWKLEY, HY., Hazelmere, 94, Cazenove Rd., Stoke Newington, N. 910.
HILL, MISS ELLEN, G. 27, Thurlow Road, Hampstead, N.W. 2, 511.
HILL, J. care of Mr. Travis, 57, Bassein Park Road, W. 88.
HILLIARD, L., Coniston, Ambleside. 790.
HINE, FRED. 23, Buxton Road, Chingford. 273.
HINE, MRS. HARRY, Holywell Hill, St. Albans, Herts. 419.
HISCOX, GEO. D., Beaufort House, Slough, *near* Windsor.
HOBDEN, FRANK, 17, Cloudesley Street, N. 101, 220.
HOLMES, MISS SOPHIA, 15, Leinster Road, Rathmines, Dublin. 603.
HOLROYD, CHAS. 18, Fitzroy Street, W. 377.
HOOPER, WM. G. 85, Downs Park Rd., Clapton. 442.

Horwitz, E. H. 5, Beresford Road, Highbury New Park, N. 423.
Howard, Vernon, Spilsby Road, Boston, Lincolnshire. 110, 550.
Howgate, W. A. 22, Park Road, Leeds. 27.
Hughes, E. R., 95, Cheyne Walk, S.W. 1,027.
Hughes, T. J. 2, Elm Row, Hampstead, N.W. 86.
Hulk, W. F. Shere, Guildford. 334, 577.
Hull, George, Stockdale Terrace, 15, London Road, Leicester. 174*.
Hull, Miss C. W. 20, Wharton Rd., Addison Rd., W. 572.
Hull, Miss Mary A., Stockdale Terrace, 15 London Rd., Leicester. 439.
Hunt, Thomas, 113, West Regent St. Glasgow. 89.
Hussey, Miss Agnes. The Close, Salisbury. 290, 742.
Hutton, Alfred, 76, Jermyn St., S.W. 777.
Huttula, C. R. 27, Upper Tollington Park, N. 253.
Hyde, H. J. 30, Tufnell Park Road, N. 555.

I'Anson, Chas. 4, The Mall, Haverstock Hill, N.W. 368, 441.
Ireland, James, 5, Lully Street, Liverpool. 462.
Ireland, Thomas, 134, Great College Street, Camden Road, N. 820.

JOHNSON, C. E. *R.I.*, Morven House, Steeles Road, N.W. 991.
Jackson, Miss Emily F. Beechwood, Carshalton. 570.
Jacobs, Miss L., 33, St. Mary's Terrace, W. (Sculpture).
Jarvis, M. 20 Low Hill, Liverpool, 646, 780.
Jevons, Miss Mary C. St. Mary Street, Bridgwater. 77.
Jobbins, W. H. 4138, Kiva degli Schiavoni, Venice. 566
Jones, Charles, Heathercroft, Balham Hill, S.W. 732, 879.
Jones, J. Clinton, Llanbedr, Conway. 469.
Jones, Reginald, Shrublands, Eltham. 254, 885.
Joyce, Miss Mary, 2 Evesham Villas, Lower Norwood, S.E. 619, 786.

KILBURNE, G. G., *R.I.*, Hawkhurst House, Steeles Road, N.W. 19, 190, 443, 613, 808, 824, 973.
KNIGHT, JOSEPH, *R.I.*, 121, Cheyne Walk, Chelsea, S.W. 157, 340, 735, 749.
Keeley, John, care of S. Keeley, 38, Whittall Street, Birmingham. 350.
Keene, W. C. 15, Lithos Road, Hampstead, N.W. 325.
Kennedy, Mrs. C. N. 38, Avenue Road, N.W. 701.
Kennington, T. B. 9, Bolton's Studios, Kensington, W. 486.
Kerr, Chas. H. M. 6, Wells Street, W. 265.
Kerr, G. C. 17, Queen's Road, St. John's Wood, N.W. 346, 562, 730.
Kindon, Miss M. E. 1, Trafalgar Studios, S.W. 542.
King, Haynes, The Ingle, Broadhurst Gardens, N.W. 653, 700.
King, Miss Agnes G. 24, Hamilton Terrace, N.W. 79, 892, 1025.
King, Miss L. B. 23, Highbnry Park, N. 407.
King, Yeend, 36, Marlborough Hill, N.W. 85, 817.
Kinsley, Albert, 2, Corinne Road, Tufnell Park, N. 575.
Knapping, Miss H. Blackheath Park, S.E. 403, 682.
Knowles, G. Sheridan, 21, Howland Street, Fitzroy Square, W. 44, 335.

LANGLEY, WALTER, *R.I.*, Bay View House, Newlyn, Cornwall. 186, 358, 717.
LEWIS, C. J. *R.I.* River View, 122, Cheyne Walk, S.W. 20, 61, 148, 219, 496, 662, 853, 1020.
LINDSAY, LADY, *R.I.*, 41, Hans Place, Chelsea, S.W. 410.
LINDSAY, SIR COUTTS, Bart., *R.I.*, Grosvenor Gallery, W.
LINTON, SIR JAMES D. *P.R.I.*, Ettrick House, Steeles Road, N.W. 268, 480, 509, 608.
LUCAS, SEYMOUR, *R.I.*, *A.R.A.*, New Place, West Hampstead, N.W.
Laing, Jas. G. 164, Bath Street, Glasgow. 903.
Lambert, Clem. 3, Clifton Road, Brighton. 28, 226, 393.
Larssen, Carl, Stockholm. 844.
Lawson, George A., 6, Marlborough Road, St. John's Wood, N.W. (Sculpture).
Lawson, Mrs. Cecil, Heathedge, Haslemere, Surrey. 57, 324, 992.
Legge, A. 50, Friar Gate, Derby. 75.
Lessore, Jules, Southwick, Sussex. 631, 645.
Lewis, A. 122, Cheyne Walk, S.W. 167.
Little, Robt. 117, New Bond Street, W. 669.
Llewellyn, S. 6, Wentworth Studios, Manresa Road, S.W. 120.
Lloyd, Stuart, 86, Newman Street, W. 13.
Loch, Miss A. H. Bishopsgate Cottage, Englefield Green. 522.
Low, Chas. Bridge Street, Hungerford, Berks. 702.
Lucas, George, The Avenue, Acton. 116.
Lucas, Mrs. Seymour, New Place, West Hampstead, N.W. (Sculpture).
Lucy, E. Falkland, Tudor Lodge Studio, Albert Street, N.W. 380, 831.
Ludby, Max, Ye Hutte, Cookham Dean. 245, 978.
Ludovici, Albert, 20, Mornington Road, N.W. 866, 917.
Luker, G. L. Hogarth Club, W. 60.

MACALLUM, HAMILTON, *R.I.*, 3, Wychcombe Studios England Lane, N.W. 38, 627, 685, 869.
MACBETH, ROBERT W. *R.I.*, *A.R.A.*, Longsden, Carlton Hill, N.W.338.
MACQUOID, PERCY, *R.I.*, 4, Penywern Road, South Kensington, S.W. 322.
MACQUOID, T. R. *R.I.*, Stanley Place, Chelsea, S.W. 138, 356, 553, 583, 734, 1012, 1038, 1064.
MACWHIRTER, J. *R.I.*, *A.R.I.*, 1, Abbey Road, N.W. 495, 510.
MAY, WALTER, *R.I.*, 34, Percy Street, Rathbone Place, W. 5, 63, 327, 536, 821, 893.
MITCHELL, PHILIP, *R.I.*, 4, Bedford Terrace, Plymouth. 233, 296, 750, 761, 813, 880, 977.
MOLE, J. H. *V.P.R.I.*, 7, Guilford Place, Russell Square, W.C. 25, 489, 596, 609, 666, 776, 930.
MacDougal, J. The Ferns, Wood Grove, Hedge Lane, Liverpool. 832, 925.
Macbeth, James, 101a, Old Bond Street, W. 514.
Macintosh, J. M. 101a, Old Bond Street, W. 267.
Mackworth, Miss T. Sunny Bank, Teddington. 259.

MACMASTER, JAS., 36, Exchange Square, Glasgow. 928.
MACMILLAN, MISS E. S. A. 44, Wimbledon Hill Road, Wimbledon. 237.
MACCULLOCH, JAMES, 9, Harrington Square, W. 616, 641.
MADDOX, R. WILLES, Arts Club, Hanover Square, W. 1.
MAGUIRE, MISS BERTHA, 6, Blomfield Crescent, W. 359.
MAGUIRE, MISS HELENA J. 6, Blomfield Crescent, Westbourne Terrace, W. 319.
MANLY, MISS E. E. 38, Park Road, Haverstock Hill, N.W. 595.
MARKS, GEORGE, care of J. Marks, Esq. 39, Devonshire Road, Greenwich. 471.
MARSHALL, R. A. K. 14, Ospringe Road, St. John's College Park, N.W. 14, 513, 1015.
MARTINEAU, MISS EDITH, 35, Gordon Square, W.C. 244, 283.
MARTINEAU, MISS GERTRUDE, 35, Gordon Square, W.C. 569.
MASSEY, H. G. 41, Park Street, Grosvenor Square, W. 62, 763.
MATTHISON, WM. 19, Droughton Road, Barnsbury, N. 620.
MAUNDRELL, CHAS. 3, Rue Campagne Première, Paris. 114, 795.
MAWSON, MISS E. C. Ashfield, Gateshead. 135.
MAY, H. G. 20, Chetwynd Road, Highgate, N. 236.
MAY, POWELL, Warren Road, Bexley Heath. 45.
MCCRACKEN, MISS K. Gothic House, Lee Road, S.E. 680.
MCGUINNESS, BINGHAM, *R.H.A.*, 6, Stephen's Green, Dublin. 174, 615.
MCKAY, MISS G. 158, Portsdown Road, W. 56.
MEDLAND, JOHN, 89, Chancery Lane, W.C. 491.
MEDLYCOTT, H. Hill, Gloucestershire. 756.
MENPES, MORTIMER L. Osborn Lodge, Fulham, S.W. 168, 1026.
MENZIES, MISS M. 8, Jarratt Street, Hull. 502.
MENZIES, W. A. 4, Carlton Hill, N.W. 864, 1034.
MEYER, MISS BEATRICE, Foreign Library, 32, Queen's Road, W. 483.
MILLER, FREDK. Gordon Villa, Hayward's Heath. 250.
MINSHALL, MISS M. W. Castle View, Oswestry. 73.
MOBERLY, MRS. H. G. 1, Cheniston Gardens Studios, Kensington, W. 70.
MORBY, WALTER J. Lenore Cottage, Staines Road, Sunbury. 604.
MORELLE, JOHN P. Parkstone Villa, High Road, Chiswick. 355.
MOLE, MISS CLARA, 7, Guilford Place, Russell Square, W.C. 416, 812.
MOORE, MISS J. 1, Bath Villas, Carshalton Road, Sutton. 446.
MOORE, WM. 24, Burton Lane, York. 303, 803.
MORRIS, MISS A. South Bank, Alexandra Park, Manchester. 463, 466.
MORRISON, R. E. 14, Imperial Buildings, Victoria Street, Liverpool. 952.
MOSER, R. J. 45, Bedford Square, W.C. 264, 317.
MOSSMAN, DAVID, 4, Brook Street, W. 196.
MONTBARD, G. 13, Chalcot Gardens, England Lane, N.W. 521, 921.
MOTTRAM, A. 6, Tenterden Street, W. 497.
MOTTRAM, CHARLES S. Sennea Cove, Land's End. 389.
MURRAY, A. H. HALLAM, 50, Albemarle Street, W. 473.

NAFTEL, MISS MAUD, 76, Elm Park Road, S.W. 874.
NAFTEL, MRS. PAUL J. 76, Elm Park Road, S.W. 22.

NERET, A. M. 6, Rue du Seine, Paris. 468.
NICHOLL, MRS. AGNES R. 1, Caversham Road, N.W. 715, 765.
NORMAN, MISS C. H. Ker Street, Devonport, Devon. 357, 988.
NORMAN, P. 12, Harrington Gardens, W. 122, 693, 1039.
NORRIS, W. FOXLEY, 6, New Compton Street, Soho, W.C. 722.
NOYES, MISS DORA, West Hill, Southfields. 792.

OLIVER, MRS. W. *R.I.* (the Late), The Brewery House, Great Berkhampstead, Herts. 314, 492, 605.
ORROCK, JAMES, *R.I.* 48, Bedford Square, W.C. 634, 1006.
O'CONNOR, JOHN, 28, Abercorn Place, N.W. 458, 975.
O'HARA, MISS H. The Castle, Portstewart, Co. Derry, Ireland. 481.
OLIVER, H. A. 2, Queen's Road Studios, St. John's Wood, N.W. 145.
OSCROFT, S. W. 27, Chaucer Street, Nottingham. 189, 294, 932.

PARSONS, ALFRED, *R.I.* 54, Bedford Gardens, Kensington, W. 365, 526, 686, 810.
PASSINI, LUDWIG, *R.I.* Casa Barbier, San Vio, Venice.
PENSON, R. KYRKE, *R.I.* Dinham House, Ludlow.
PILLEAU, HENRY, *R.I.* 74, Elm Park Road, Chelsea, S.W. 67, 342, 667, 751, 774, 908, 1009, 1043.
PYNE, THOMAS, *R.I.* 56, Upper Park Road, Haverstock Hill, N.W. 65, 313, 632, 793, 891, 1021.
PAGET, MISS E. 2, Colville Mansions, Westbourne Park, W. 980.
PALMER, W. J. 11, Pembroke Gardens, Upper Holloway, N. 1045.
PARSONS, A. W. 21, Hampton Park, Clifton, Bristol. 243, 590.
PARSONS, MISS L. M. North End, Frome. 53, 748.
PARTON, ERNEST, 8, Elm Tree Road, N.W. 8, 299, 547.
PASSMORE, DANIEL, 54, Crowndale Road, N.W. 129.
PAYNE, MISS F. 31, Broad Street, Oxford. 637.
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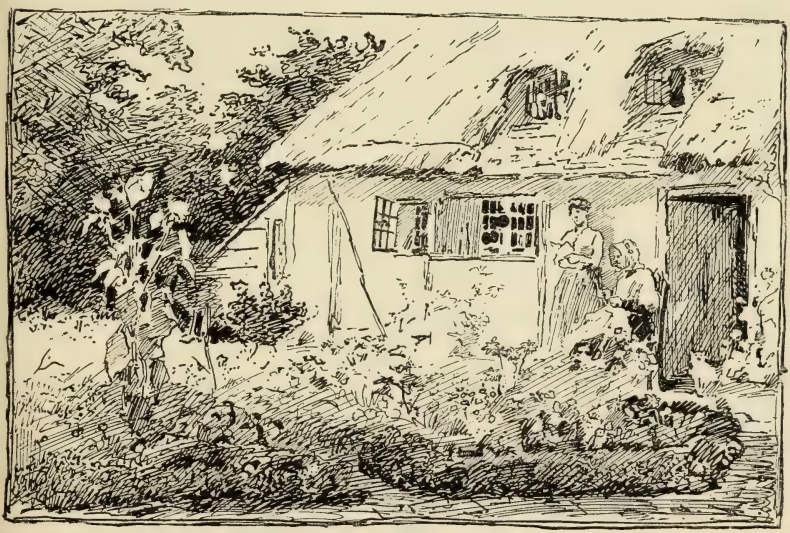

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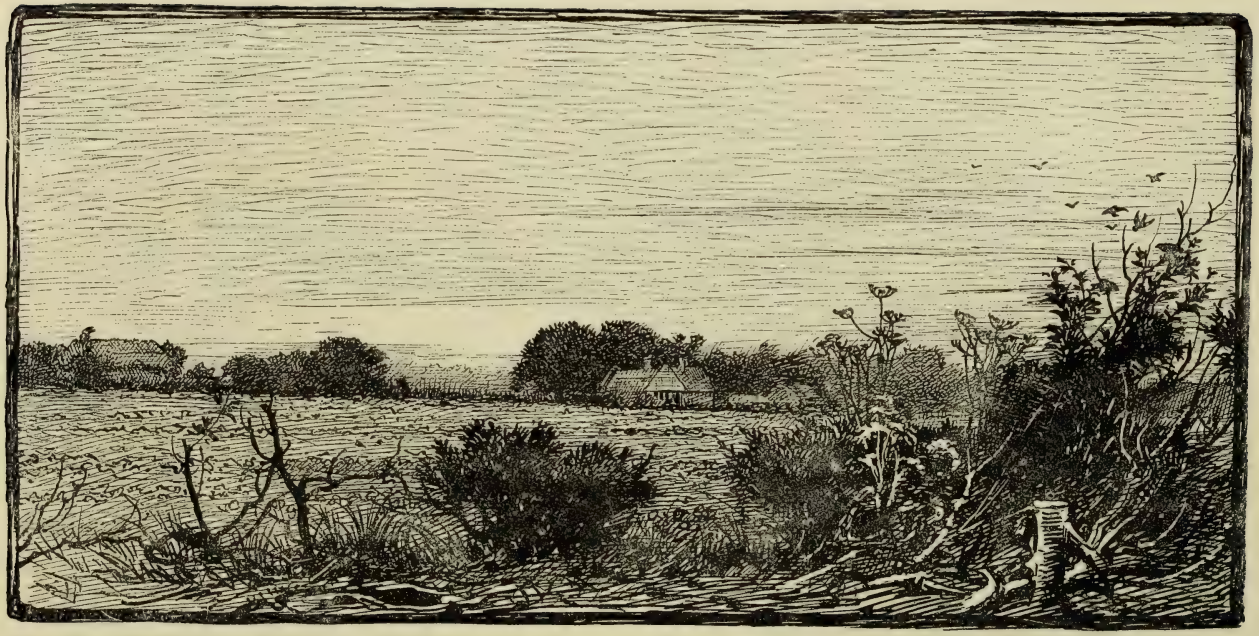

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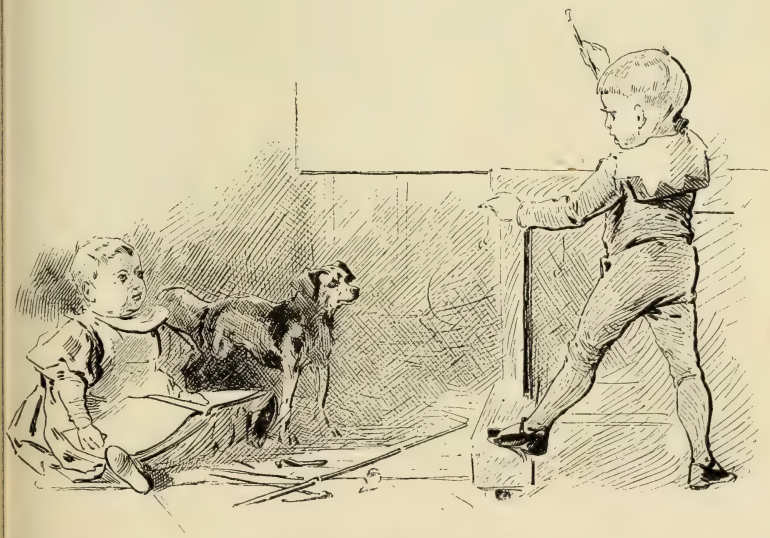

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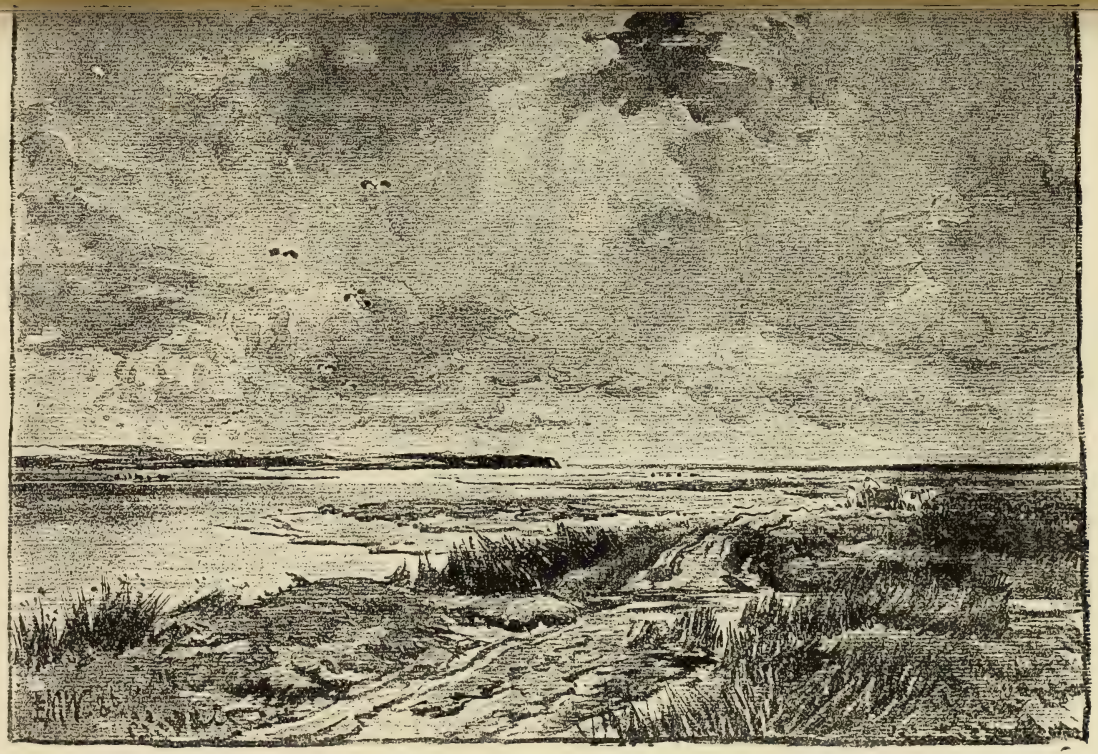

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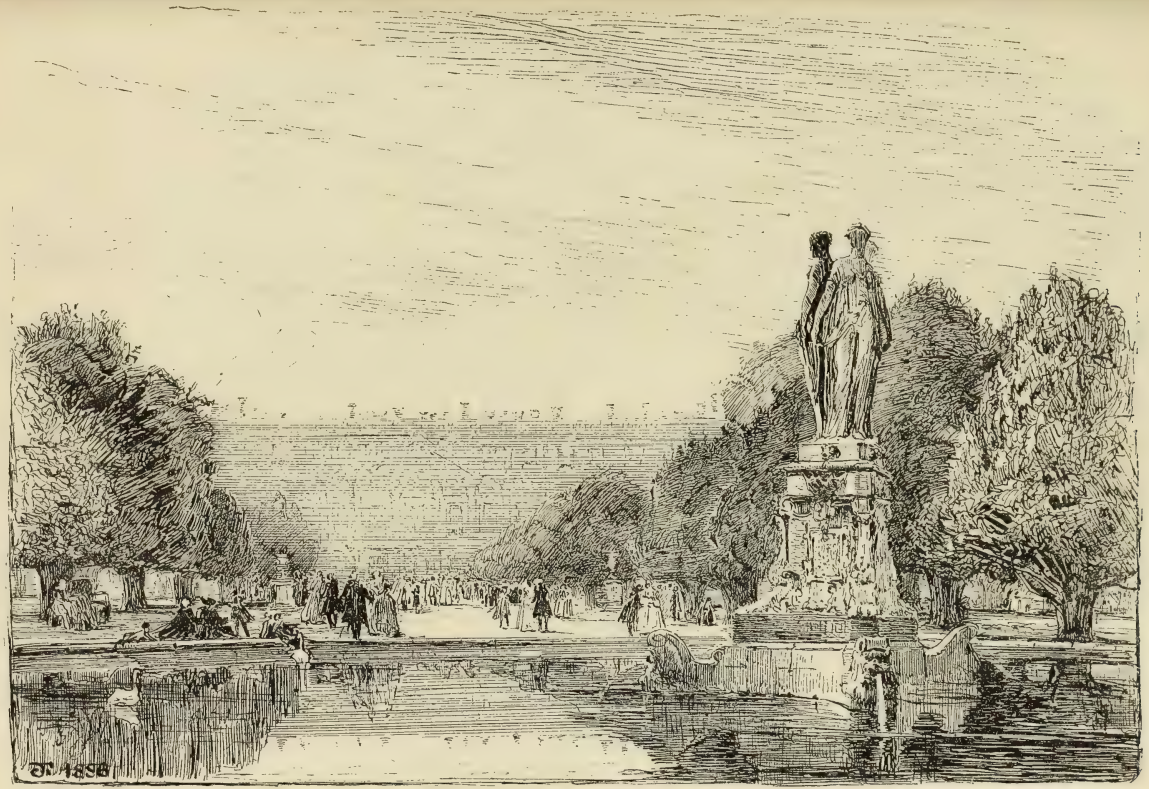

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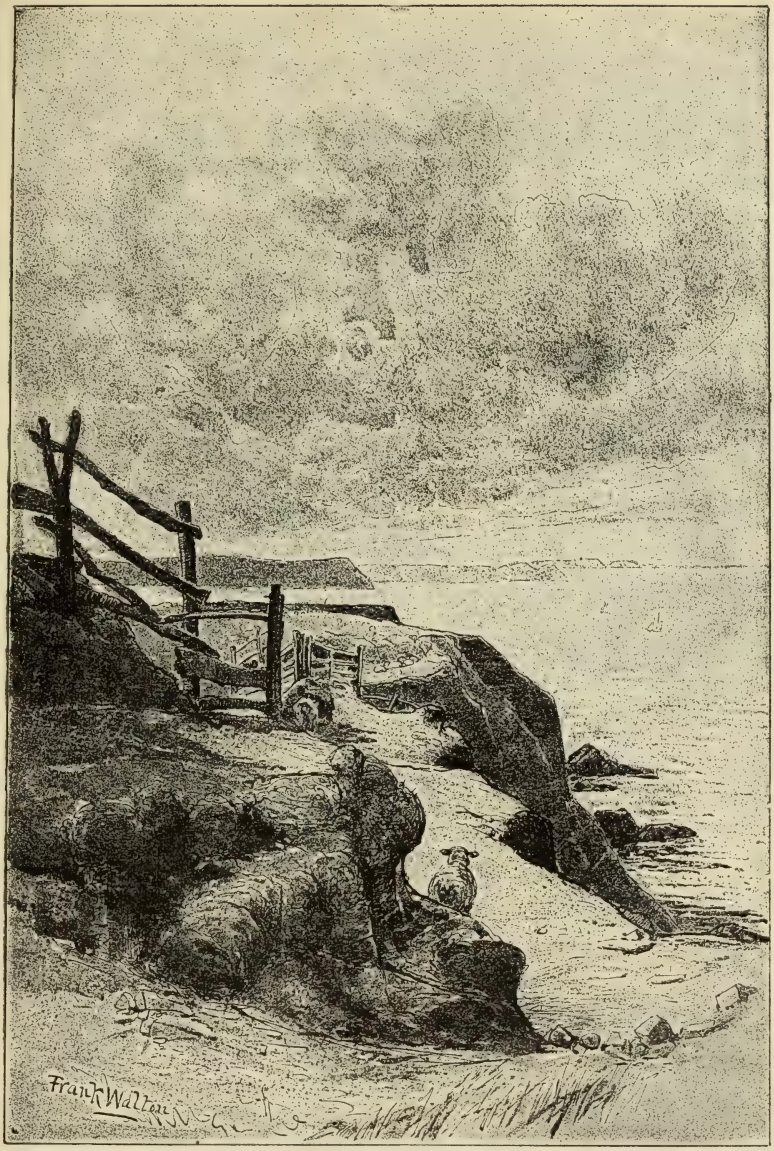

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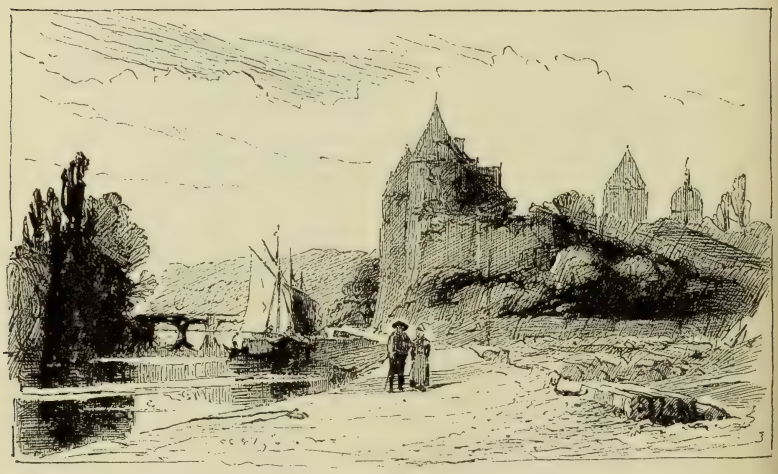

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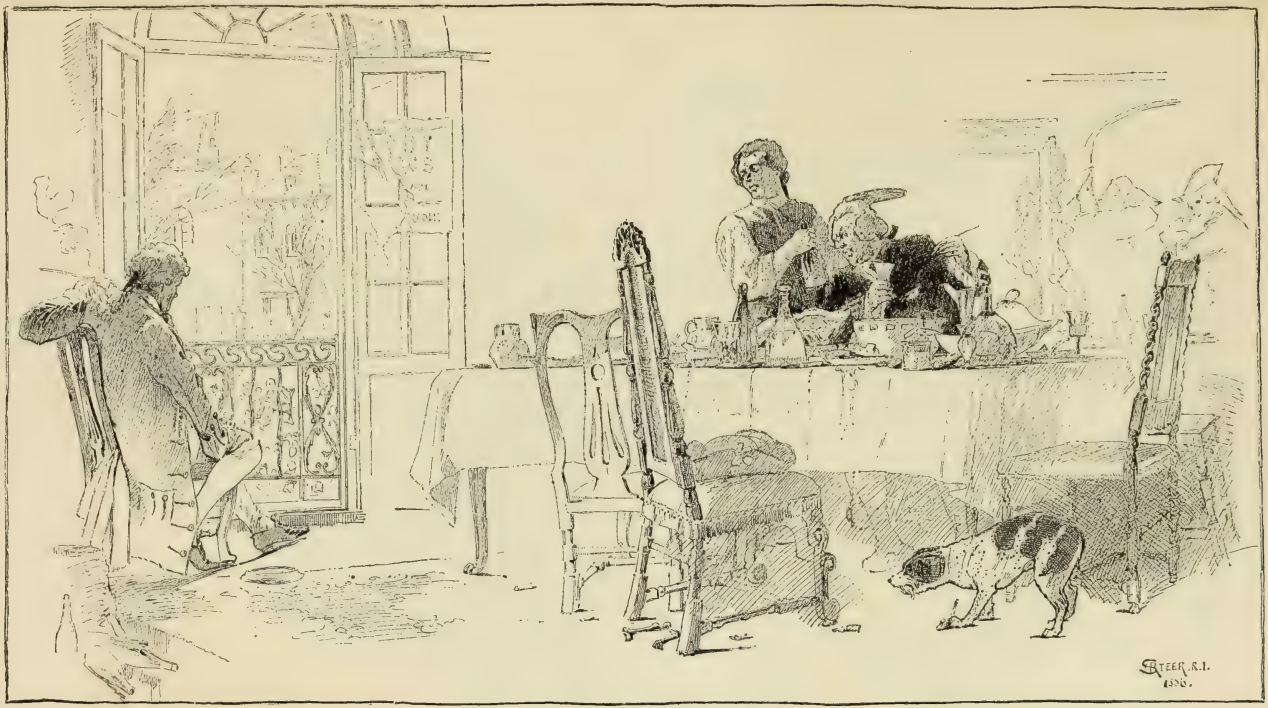

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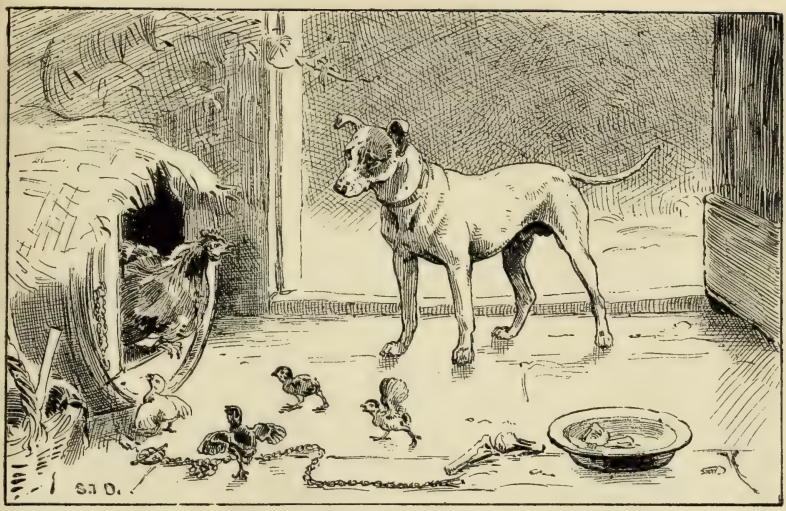

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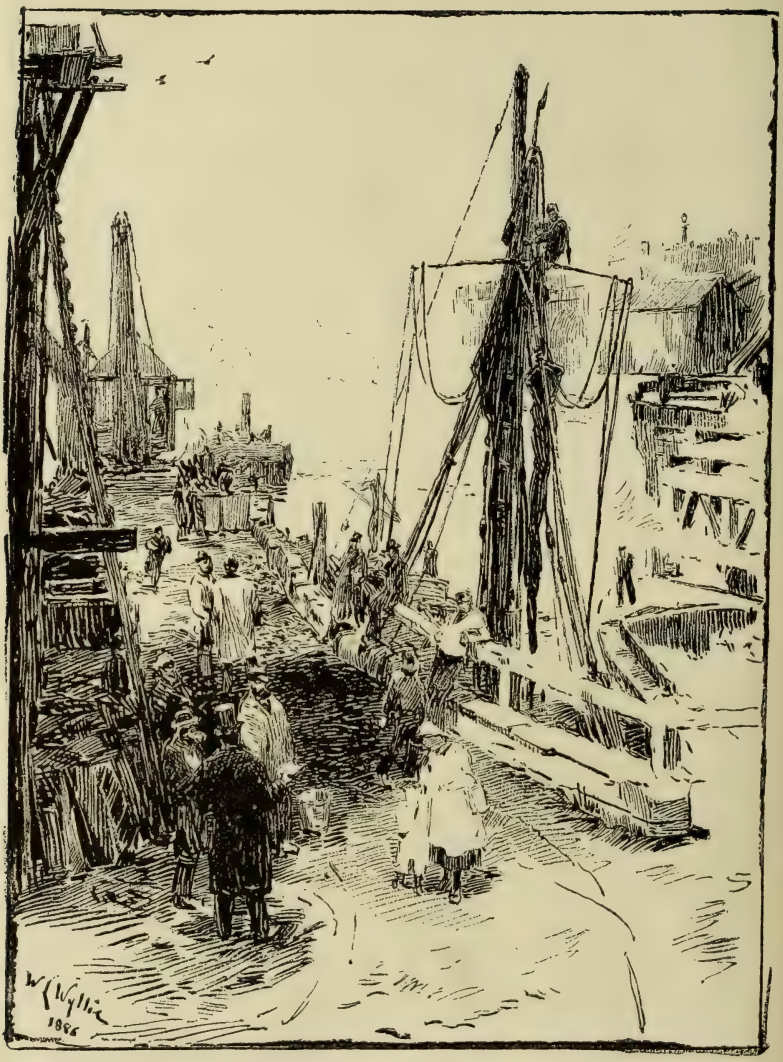

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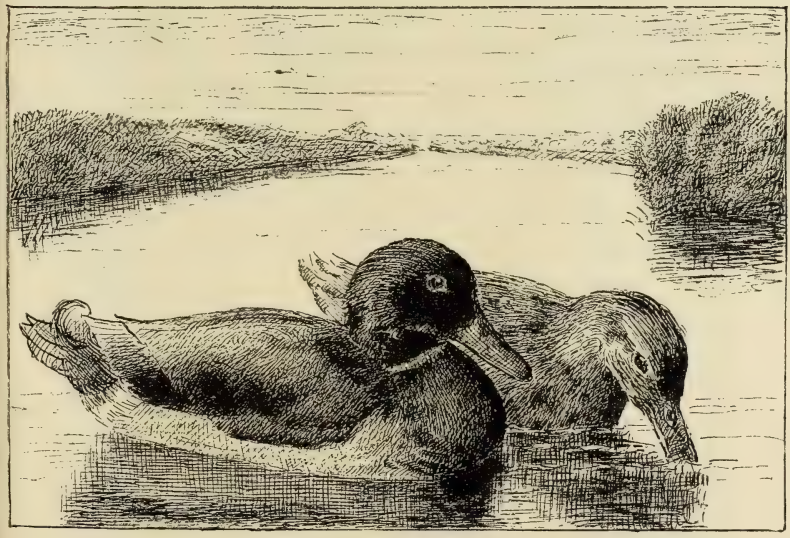
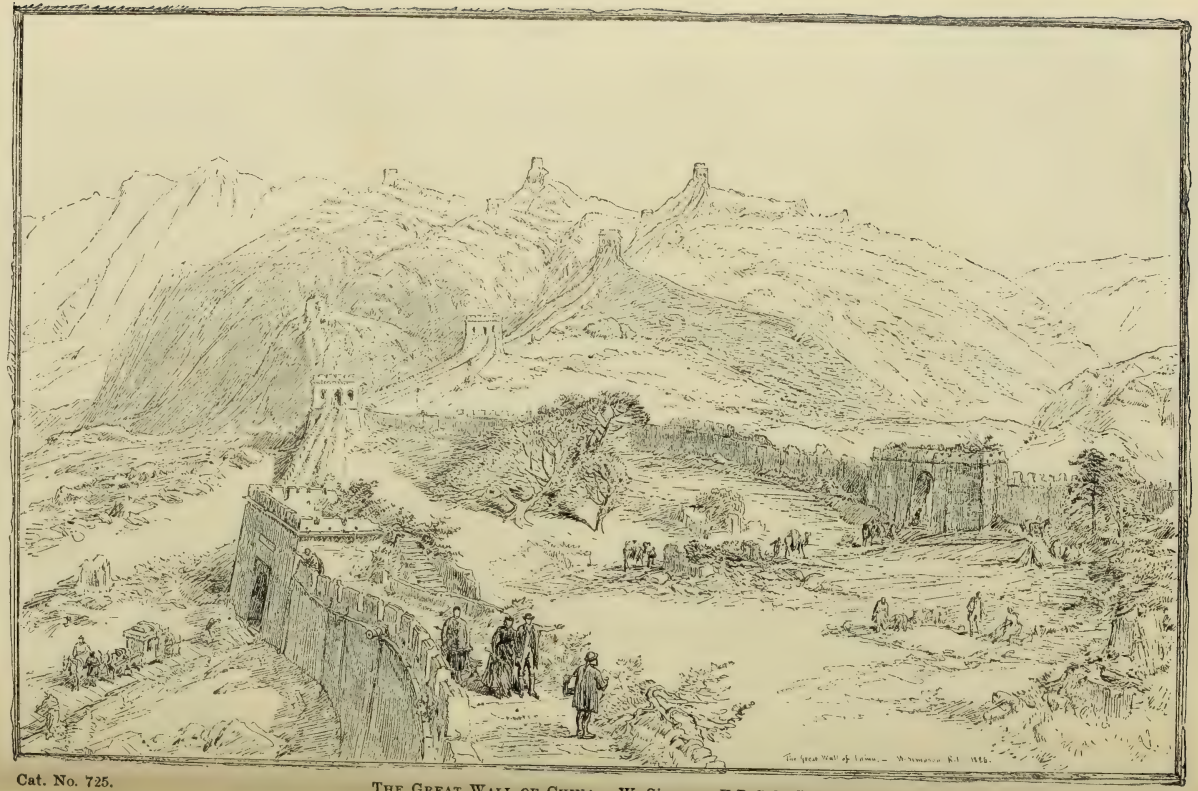
Cat. No. 717. IN A CORNISH FISHING VILLAGE—DEPARTURE OF THE FLEET FOR THE NORTH. *Walter Langley*, R.I.

Cat No. 719. PINK ROSES. *Mrs. Duffield*, R.I.



Cat. No. 816. ON THE STOUR. *J. Sherrin*, R.I.



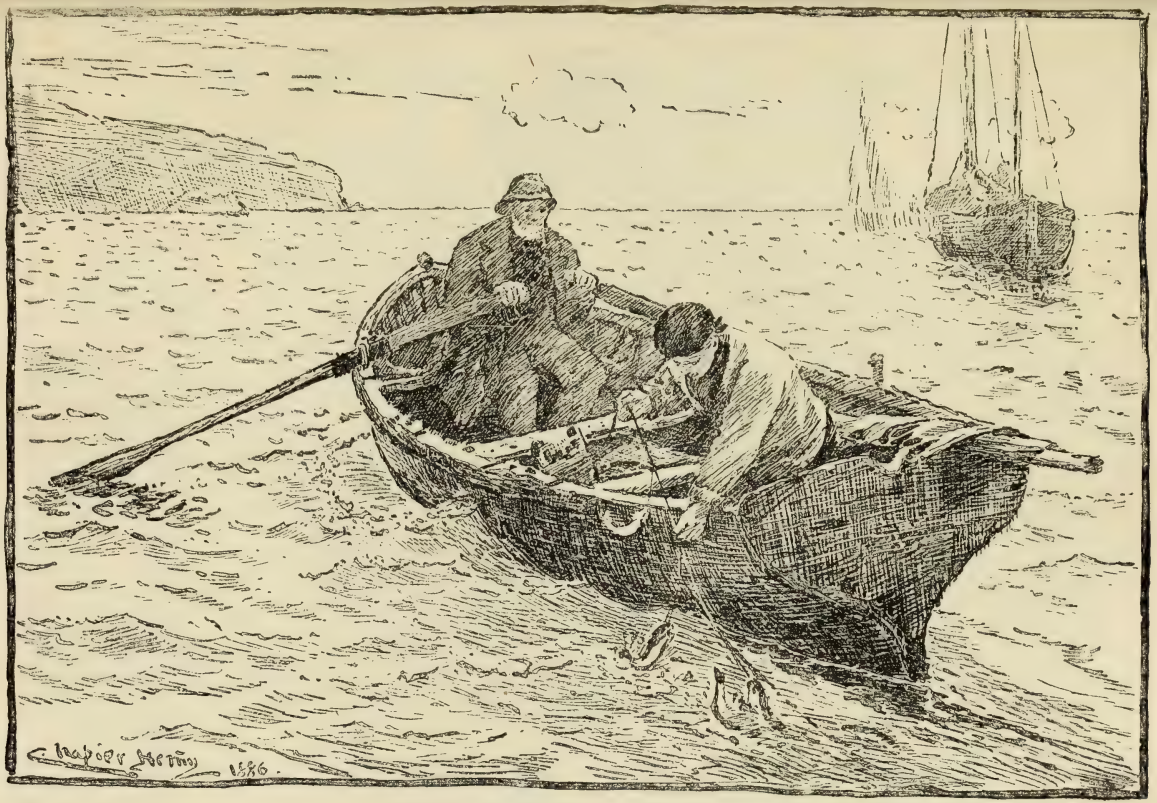
Cat. No. 725.

THE GREAT WALL OF CHINA. *W. Simpson, F.R.G.S.*, R.I.

Cat. No. 733. A Catch of Grey Mullet, Sennen Sands, near Land's End. *R. H Carter.*

Cat. No 774.

NEBGUEDA ON THE NILE. *H. Pilleau*, R.I.



Cat. No 796. WHIFFING FOR POLLACK. *C. Napier Hemy*, R.I.

Cat. No. 815. TROUBLED TIMES. *Hugh Carter*, R.I.

Cat. No. 821. MISTY SUNLIGHT. *W. W. May*, R.I.

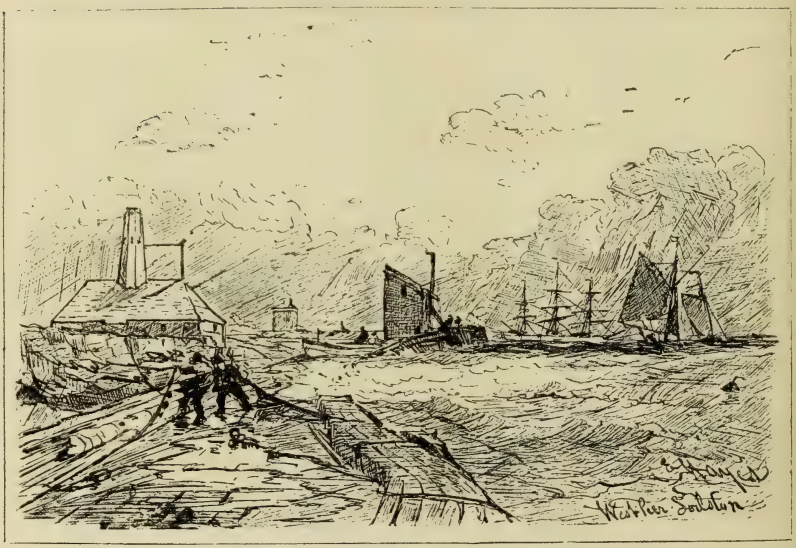
Cat. No. 827. A Genuine Street Arab, Algiers *Guido Bach*, R.I.

Cat. No. 856. LOVER'S VOWS. *Chas. Cattermole*, R.I.

Cat. No. 868. "Hark! where the sweeping scythe now rips along." *Thos. Huson*, R.I.

Cat. No. 880. "The Angler's Rest." *Philip Mitchell*, R.I.

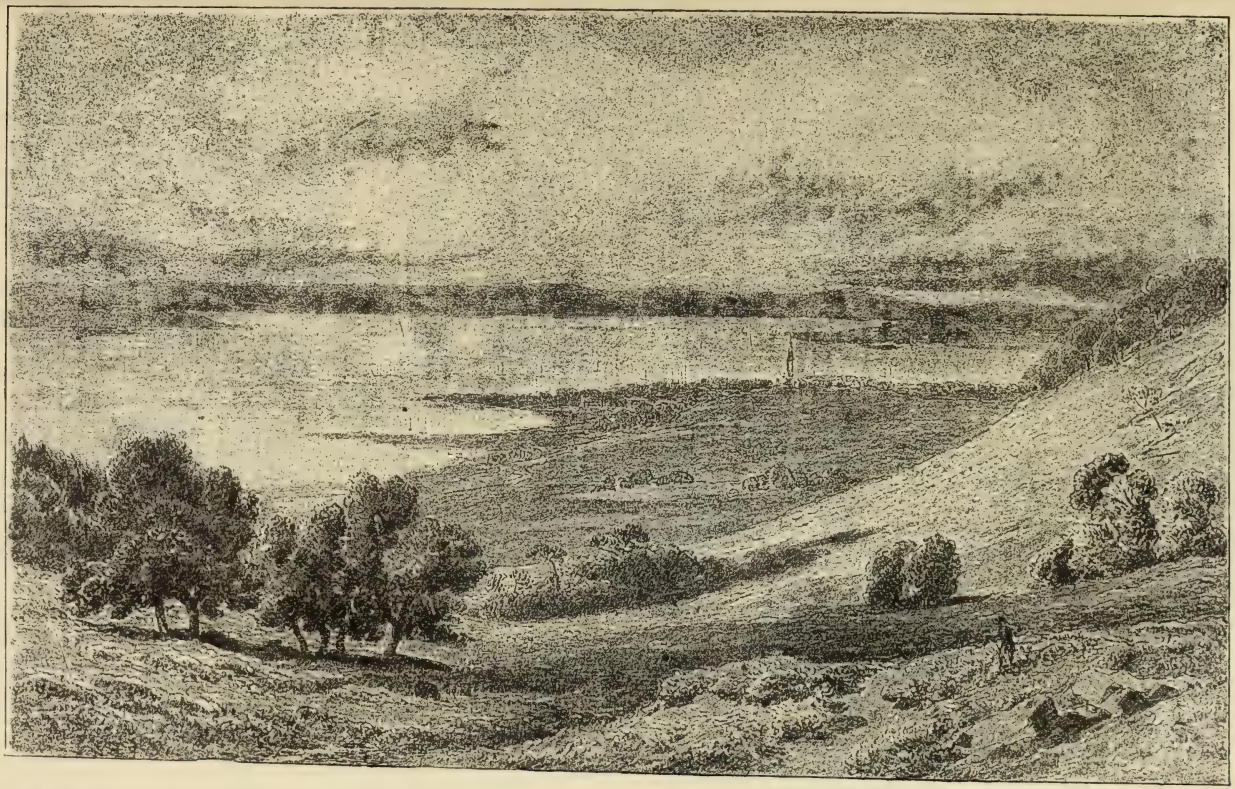
Cat. No. 884. SHEPHERDS ALL AND MAIDENS FAIR. *Townley Green*, R.I.



Cat. No. 919. WEST PIER, GORLESTONE. *E. Hayes, R.H.A.*, R.I.

Cat. No. 891. GORING CHURCH—FROM STREATLEY. *Thos Pyne*, R.I.

Cat. No. 900. ENTANGLED. *F. G. Cotman*, R.I.



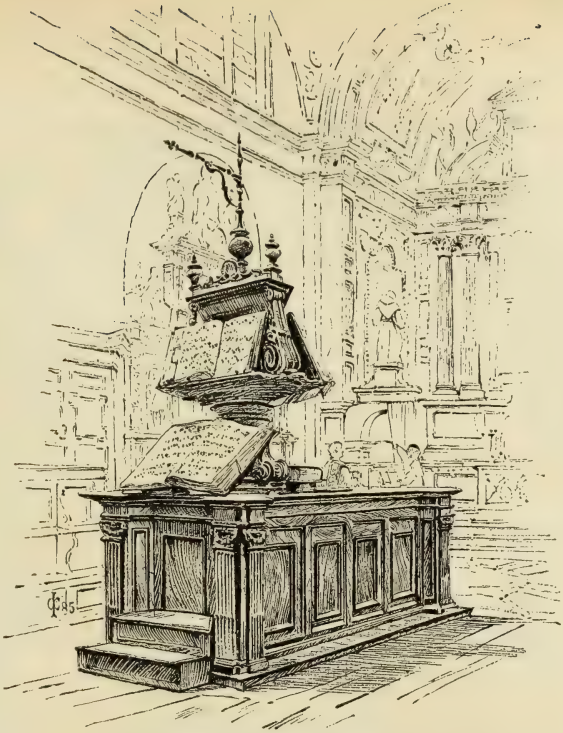
Cat. No. 907. POOLE HARBOUR, DORSETSHIRE. *Edward Hargitt*, R.I.

Cat. No. 921. FOUNTAIN AND WATER CARRIERS IN CAIRO. *G. Montbard.*

Cat. No. 938. WINDSOR CASTLE. *C. R. Aston*, R.I.

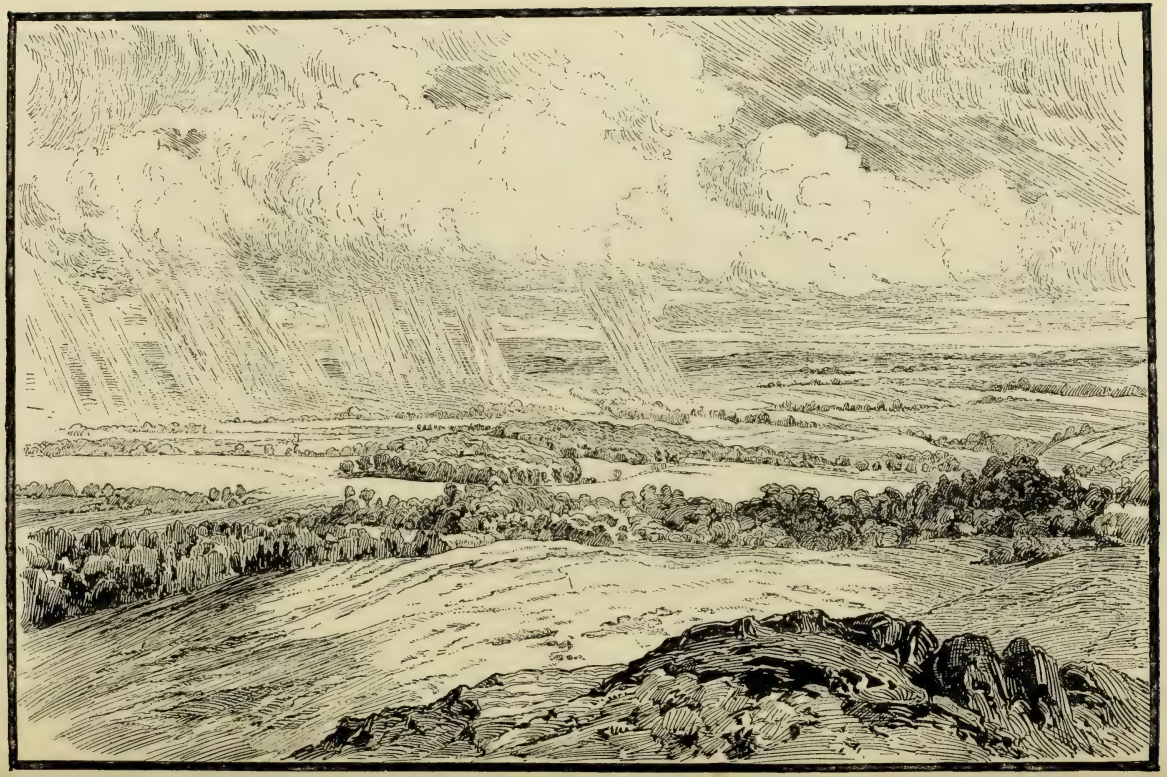
Cat. No. 930. IN DEEPDALE, NEAR BARNARD CASTLE. *J. H. Mole*, V.P.R.I.

Cat. No. 972. HAYMAKING. *Frank E. Cox.*



Cat. No. 975. RETRO CHAPEL. *J. O'Connor.*

Cat. No. 982. DUMBARTON CASTLE. *J. W. Whymper*, R.I.

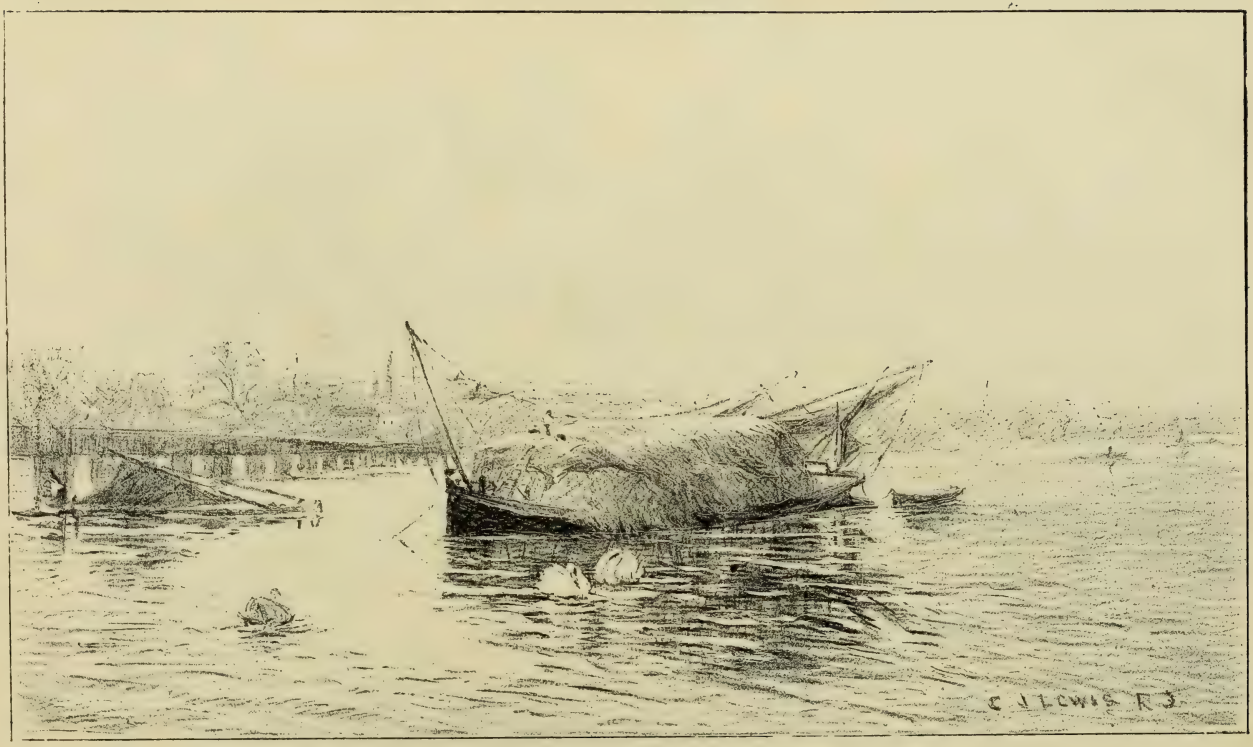


Cat. No. 991. CLOUDS AND SHOWERS. *C. E. Johnson*, R.I.

Cat. No. 997.

CHELSEA. *W. H. Weatherhead,* R.I.

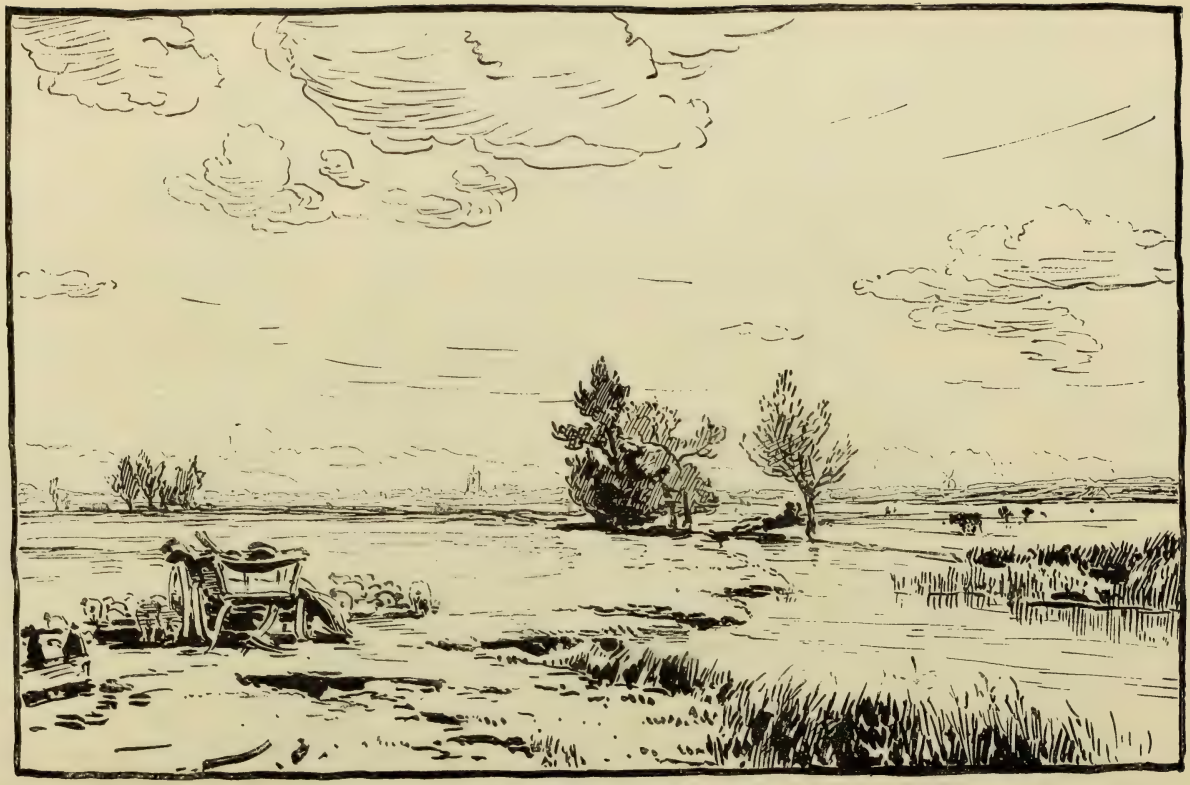
"Though aged the frame, yet still untamed the fire
That oft had led to victory."



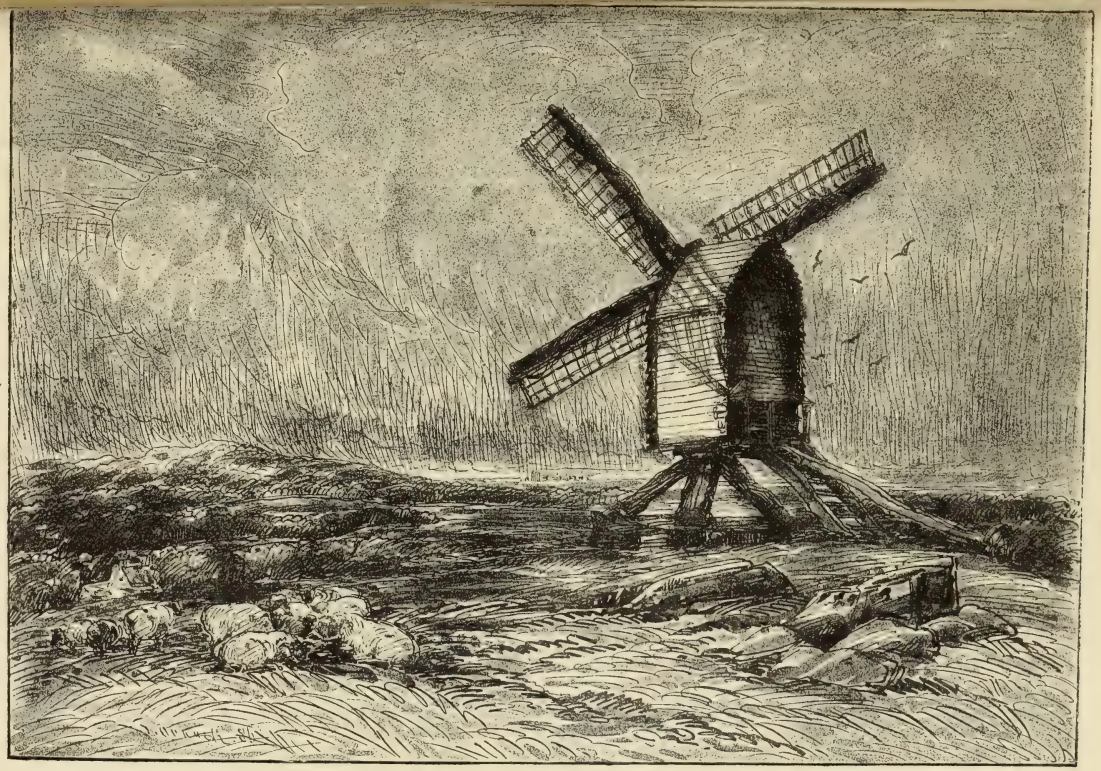
Cat No. 1020

A Straw Barge at Anchor. *C. J. Lewis*, R.I.

Cat. No. 1038. THE MARKET, WURZBURG, BAVARIA. *Thos R. Macquoid.*



Cat. No. 1047. BECCLES—SUFFOLK. *J. Aumonier*, R.I.



Cat. No. 634. MOUNTSORREL MILL, LEICESTERSHIRE—QUORN AND BUDDEN WOOD IN THE DISTANCE. *James Orrock*, R.I.

A CATALOGUE

OF THE

EXHIBITION

OF

WATER COLOUR DRAWINGS

BY

Deceased Masters of the British School,

HELD IN THE COUNCIL ROOM OF THE

ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS,

JULY, 1886.

With a Preface by SIR JAMES D. LINTON, P.R.I.;
an Appendix by PROFESSOR RUSKIN, LL.D.;
and containing the Correspondence that has appeared in "The Times

---

PICCADILLY:
PUBLISHED AT THE GALLERIES, PICCADILLY, W.

1886.

PREFACE.

IT is well that some explanation should be given as to the causes which have actuated the Royal Institute of Painters in Water Colours in gathering together the beautiful collection of works by deceased masters of the British School of Watercolour Painting now hanging on the walls of the gallery.

A controversy has of late been initiated by Mr. J. C. Robinson, who asserted, in the columns of the *Times*, that watercolour drawings exposed to the ordinary daylight have a very brief existence; but his statements in evidence are so absurd in themselves in their relation to fact, that had they not been made by one who has hitherto enjoyed the reputation of being an expert in matters of art, they would certainly have been treated with the silence they deserve. Yet as he has given these statements the greatest degree of publicity in his power, and, moreover, has persisted in them without any qualification of their absolute correctness, in spite of the numerous examples I have brought forward as ocular proofs to the contrary; and further, in evidence of this critic's ignorance of the matter he has so injudiciously trifled with, it was felt by the members of the

Royal Institute, in common with others of the profession to which I have the honour to belong, that a representative gathering of the maligned masters' works should be exhibited to the public. Thus the dispute is removed from the unsatisfactory region of empty words and opinions, and the Masters speak for themselves through their works with the irresistible force of fact. In the face of these drawings, with the majority of which Mr. Robinson is, or, from his position, should have been, familiar, he has formulated a charge of which the following two paragraphs comprise the principal points ;—

1. "*If the specimens are openly and continuously exhibited to the public* IN THE DAYTIME, IN A VERY FEW YEARS, BY THE VERY FACT OF SUCH EXPOSURE ALONE, *they will be practically ruined and worn out. The strong light of day, indeed, causes such works to fade and wane away* DAILY AND HOURLY EVEN. *I allude to modern watercolour drawings and certain classes of drawings by the so-called old masters.*"

2. "*At the South Kensington Museum an important collection of English watercolour drawings has been continuously exhibited in the full daylight for 20 or 30 years past, and I have no hesitation in saying that by the mere fact of such exposure* ALL *these drawings have been more or less* IRREVOCABLY INJURED, *and that in many cases the specimens are now as it were but the pale*

ghosts of their former selves. THESE TREASURES, THEN, HAVE SUFFICED FOR THE DELECTATION OF ONE GENERATION ONLY, *and we ourselves have practically used them up.*"

To these sweeping assertions I had no alternative but to retort with a flat denial, and I quoted by name many examples in the South Kensington Museum collection as visible proof of the falsity of the allegations. I further mentioned a number of drawings which were fortunately at that time being shown in the galleries of Messrs. Agnew—drawings by Barret, Cox, De Wint; and numerous others in the very beautiful collection then being exhibited on the walls of the Royal Society of Painters in Water Colours, all of which had been exposed to the "full daylight" for a very much longer period than the "twenty or thirty years" laid down by Mr. J. C. Robinson as the limit of their existence.

Later on, in the course of the correspondence which followed, Mr. Robinson thus delivered himself:—

"*It is, indeed, surprising,* THOUGH I MUST SAY IT IS EXACTLY WHAT I EXPECTED, *that watercolour painters should point blank deny the fact that their productions fade by exposure to the light of day. The fact, nevertheless, is certain and notorious, the proofs are everywhere in evidence, and the causes patent and capable of exact scientific demonstration.* THERE ARE NONE SO BLIND AS THOSE WHO WILL NOT SEE. *If water-colour artists shut their eyes to notorious facts, which seem to*

tell against their art, it is no reason why the public, who are also interested parties, should not be enlightened. I *fear* I *must—though much against my will—go into this matter somewhat in detail.*"

Why Mr. J. C. Robinson should thus arrogate to himself the position of Mentor to the Public and Censor to the Profession is incomprehensible enough, for it must be obvious to all, from the examples displayed on the walls of this gallery, that his assertions are of the most misleading character, and that he possesses but the merest surface knowledge—as regards condition, processes, and materials—of the works he so rashly and absurdly condemns. Need I deny that "watercolour artists shut their eyes to notorious facts which seem to tell against their art?" Surely a reckless insult such as this levelled promiscuously against the whole body of an honourable profession recoils on him who flings it, and calls for no reply. But Mr. Robinson's assertion, of a piece with the remainder of his charge, necessarily includes critics and collectors, as well as artists, who do not agree with his peculiar views. Of these, one is Professor Ruskin, who has come forward with the weight of his testimony, born of a long and intimate acquaintance with the subject, to bear witness to the durability of watercolour drawings in the following eloquent passage:—

"*Pure watercolour painting, on pure old paper, made of honest old rags.*

"*There is no china painting, no glass painting, no tempera, no oil, wax, varnish, or twenty-chimney-power-extract-of-everything painting which can compare with the quiet and tender virtue of watercolour in its proper use and place. There is nothing that obeys the artist's hand so exquisitely; nothing that records the subtlest pleasures of sight so perfectly. All the splendours of the prism and the jewel are vulgar and few compared to the subdued blending of infinite opalescence in finely inlaid watercolours; and the repose of light obtainable by its transparent tints and absolutely right forms, to be rendered by practised use of its opaque ones, are beyond rivalship, even by the most skilful methods in other media.*

"*Properly taken care of—as a well-educated man takes care also of his books and furniture* — A WATERCOLOUR DRAWING IS SAFE FOR CENTURIES; *out of direct sunlight, it will show no failing on your room wall till you need it no more.*"

Judging from the offers we have received, drawings in perfect state could have been hung more than sufficient in number to have covered our entire gallery wall-space in addition to that of the council-room alone; but we have limited the exhibition to those now exhibited, deeming them amply sufficient

to afford as complete a refutation of Mr. Robinson's baseless and mischievous assertions as any sensible, impartial, and intelligent beholder could desire.

It is sad to think that our national art should be put on its trial, even at the cry of one more or less ignorant of its practice and character; still, as the denouncer has gained the ear of a certain section of the public a defence has become necessary. The display on the walls is that defence, and a glance is all that is needed to determine the verdict. The works that are here, works by artists well and little known, speak for themselves. Are these pictures "the pale ghosts of their former selves," or are they not? If the spectator bears in mind the acknowledged and unquestioned fact that the early masters of the art painted with a limited palette, he will readily perceive that the drawings are all in a perfect condition, brilliant, unfaded—beyond the contradiction of even Mr. Church or Mr. Robinson. For the keen pleasure with which every art lover and connoisseur will view this superb collection, the thanks of the community are due in the first instance to these two gentlemen, but it is certainly deplorable that the end, of which this is the means, should be the vindication of our National Art. And for this degradation Mr. Robinson is solely responsible.

JAMES D. LINTON.

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Exhibited at the Fine Art Society's Exhibition, 1878-9.)
(See Notes by Professor Ruskin in Catalogue of above Exhibition.

19.		VENICE.	
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	W. MÜLLER.		*James Orrock, Esq., R.I.*
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W. MÜLLER. *F. Nettlefold. Esq.*

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GEO. CATTERMOLE. *James Orrock, Esq., R.I.*

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Exhibited at the Fine Art Society's Exhibition, 1878-9.
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42. THE PILGRIMS.
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48. JIM CROW.
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77. READING THE BIBLE IN THE BARON'S CHAPEL.
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86. GENOA.
R. P. BONINGTON. *F. Dillon, Esq., R.I.*

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89. DEVONPORT.
J. M. W. TURNER, R.A. *Professor Ruskin.*
Exhibited at the Turner Exhibition held at the Fine Art Society, 1878.
(See Notes by Professor Ruskin of above Exhibition.)

90. SCENE IN SAVOY.
J. M. W. TURNER, R.A. *Professor Ruskin.*
Exhibited at the Turner Exhibition held at the Fine Art Society, 1878.
(See Notes by Professor Ruskin of above Exhibition.)

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Exhibited at the Turner Exhibition held at the Fine Art Society, 1878.
(See Notes by Professor Ruskin of above Exhibition.)

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P. DE WINT. *James Orrock, Esq., R.I.*

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J. S. COTMAN. *Geo. Lock, Esq.*

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DAVID COX. *James Orrock, Esq., R.I.*

100. INTERIOR OF COTTAGE.
WM. HUNT. *Geo. A. Musgrave, Esq.*

101. HAVRE.
DAVID COX. *Henry Burton, Esq*

102. COTTAGE WITH TREES.
DAVID COX. *James Orrock, Esq., R.I*

103. BARGE UNDER SAIL.
J. S. COTMAN. *F. Nettlefold, Esq.*

	PAINTER.		LENT BY.
104.		LOCH LOMOND.	
	COPLEY FIELDING.		*Geo. A. Musgrave, Esq.*
105.		VENICE.	
	JAS. HOLLAND.		*Henry Burton, Esq.*
106.		SEA PIECE.	
	J. S. COTMAN.		*J. E. Sarson, Esq.*
107.		PISANI PALACE.	
	S. PROUT.		*F. Nettlefold, Esq.*
108.		DRESDEN.	
	S. PROUT.		*A. T. Hollingsworth, Esq.*
109.		VERONA.	
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110.		FERN GATHERERS.	
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115.		THE FISHERS.	
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PAINTER. LENT BY.

116. PLOUGHING THE UPLANDS.
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117. POWIS CASTLE.
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118. MILKING TIME.
DAVID COX. *James Orrock, Esq., R.I.*

119. THE DANCERS.
F. J. LEWIS. *Arthur Severn, Esq., R.I.*

120. DUTCH CHURCH.
E. DE WITTE. *Collingwood Smith, Esq., R.W.S.*

This drawing (although not by a British painter) is exhibited as a powerful example of the durability of watercolour.

(See inscription on frame of drawing.)

121. PUTNEY BRIDGE.
P. DE WINT. *Charles Wertheimer, Esq.*

122. GREENWICH HOSPITAL.
E. DAYES. *H. Pilleau, Esq., R.I.*

123. THE MAGPIE.
DAVID COX. *James Orrock, Esq., R.I.*

124. LANE SCENE.
DAVID COX. *James Orrock, Esq., R.I.*

125. WAITING FOR THE FERRY.
DAVID COX. *James Orrock, Esq., R.I.*

126. BOLSOVER CASTLE.
DAVID COX. *James Orrock, Esq., R.I.*

127. A WINDY DAY.
DAVID COX. *James Orrock, Esq., R.I.*

PAINTER. LENT BY.

128. CHANGING PASTURES.
DAVID COX. *F. Nettlefold, Esq.*

129. SEA PIECE.
J. S. COTMAN. *Dr. Dyce Brown.*

130. CARTING VETCHES.
DAVID COX. *James Orrock, Esq., R.I.*

131. VASE OF FLOWERS, APRICOTS, PLUMS, &c.
WM. HUNT. *James Orrock, Esq., R.I.*

Exhibited at the Fine Art Society's Exhibition, 1878-9.
(See Notes by Professor Ruskin in Catalogue of above Exhibition.)

132. ON THE THAMES.
DAVID COX. *J. E. Sarson, Esq.*

133. GOING TO MARKET.
DAVID COX. *James Orrock, Esq., R.I.*

134. THE BETRAYAL.
G. CATTERMOLE. *James Orrock, Esq., R.I.*

135. SLOE BUSH AND PLUMS.
WM. HUNT. *A. T. Hollingsworth, Esq.*

136. LONDON FROM HIGHGATE.
G. BARRET. *James Orrock, Esq., R.I.*

137. CROSSING THE MOOR.
DAVID COX. *James Orrock, Esq., R.I.*

138. HARLECH CASTLE.
G. BARRET. *James Orrock, Esq., R.I.*

139. EVENING.
G. BARRET. *James Orrock, Esq., R.I.*

PAINTER. LENT BY.

140. WHITBY ABBEY.
P. DE WINT. *James Orrock, Esq., R.I.*

141. PULLING DOWN THE OLD HOUSE.
G. BARRET. *James Orrock, Esq., R.I.*

142. DORT.
S. AUSTIN. *Thos. Gabriel, Esq.*

143. THE FERRY.
DAVID COX. *J. E. Sarson, Esq.*

144. SUNSET.
G. BARRET. *James Orrock, Esq., R.I.*

145. UNDERCLIFF—ISLE OF WIGHT.
P. DE WINT. *James Orrock, Esq., R.I.*

146. ANTWERP.
S. PROUT. *Henry Burton, Esq.*

147. ROAD SCENE—TREES, COTTAGE, COWS, RUSTIC BRIDGE, &c.
J. VARLEY. *Dr. Dyce Brown.*

148. ON THE SOUTH COAST.
P. DE WINT. *James Orrock, Esq., R.I.*

149. MOUNTAIN COUNTRY.
J. VARLEY. *Geo. Lock, Esq.*

150. YANWARTH, WESTMORLAND.
LADY FREDERICK BENTINCK.
The Rt. Hon. Geo. Cavendish-Bentinck, M.P.

PAINTER. LENT BY.

151. A WINDY DAY.*

DAVID COX. *J. W. Whymper, Esq., R.I.*

This Drawing was purchased at the Exhibition of the Water Colour Society, 1853. It hung for six years in the ordinary light of a London drawing room, and subsequently it has been hanging for twenty-seven years in an extreme light, uncovered. The indigo, and other so-called fugitive colours, appear to be unchanged under this severe trial.

J. W. WHYMPER.
Haslemere, 21st June, 1886.

152. PARK SCENE, MANSION, LAKE, &c.

J. VARLEY. *Dr. Dyce Brown.*

153. HIGHLAND RIVER WITH BRIDGE.

COZENS. *Wm. Agnew, Esq., M.P.*

154. AMONGST THE HILLS.

J. VARLEY. *Dr. Dyce Brown.*

155. AYSGARTH.

P. DE WINT. *James Orrock, Esq., R.I.*

156. TREES, WITH COTTAGE AND BRIDGE.

P. DE WINT. *A. T. Hollingsworth, Esq.*

157. RIVER SCENE, WITH WINDMILL.

J. VARLEY. *Dr. Dyce Brown.*

158. THE BAY OF NICE.

J. M. W. TURNER, R.A. *F. Dillon, Esq., R.I.*

159. A CORNFIELD.

J. VARLEY. *Dr. Dyce Brown.*

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* A note is appended to this Drawing by the owner, J. W. Whymper, Esq., R.I. The picture is such a brilliant example of the durability of watercolour, that, although I had decided not to publish the many verifications of the periods to which Drawings in this Gallery have been exposed to light, I have at Mr. Whymper's request made an exception in this case.—J. D. L.

	PAINTER.		LENT BY.
160.		ON THE THAMES.	
	J. VARLEY.		*James Orrock, Esq., R.I.*
161.		SEA SHORE AND MOUNTAINS.	
	J. VARLEY.		*Dr. Dyce Brown.*
162.		VIEW FROM MOUNT CARMEL.	
	SIR A. W. CALLCOTT, R.A.		*F. Nettlefold, Esq.*
163.*		AN OLD ENGLISH COTTAGE.	
	S. PROUT.		*Professor Ruskin.*
164.		THE HAYMAKERS.	
	J. CRISTALL.		*Lady Lindsay, R.I.*
165.		LANDSCAPE WITH CATTLE AND WATER.	
	THOS. HEARNE.		*Wm. Agnew, Esq., R.I.*
166.		LAKE SCENE WITH CASTLE.	
	J. VARLEY.		*Dr. Dyce Brown.*
167.*		MOUNTAINS AND SEA SHORE.	
	J. VARLEY.		*J. E. Sarson, Esq.*
168.		WINDSOR.	
	J. VARLEY.		*James Orrock, Esq., R.I.*

The Members of the Royal Institute beg to tender their sincere thanks to those who have so kindly lent drawings, and they are especially indebted to Professor Ruskin, who has given such valuable aid in furthering the object they had in view.

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APPENDIX.

The mingled spite and impertinence of Mr. Robinson's letter in the *Times* of the 14th instant release me from any further notice of his endeavours to destroy the most beautiful art of England: but to his request that Mr. Ruskin should exhibit "the four drawings which that gentleman contributed to the Manchester Exhibition in 1857," Mr. Ruskin replies that he never contributed one; neither to that, nor to any other exhibition was ever drawing of Turner's sent by me, until I allowed my whole collection to be seen at Bond Street in 1878, when, if ever, Mr. Robinson's observations on the fading of Turners should have been communicated to the public. He had the right, then, to say what he chose—for I showed the drawings of my own free will; and he had the perfect materials for observation, for I showed drawings of every time and in every state. But he stained his ignorance with the worst discourtesy in debating what he supposed to be the defects in the noblest drawings ever made by Turner in the full strength of his life,—permitted by Mr. Fawkes, at the request of the Royal Academy,

to be for the first time moved from the house in which, and for whose walls, they were made.

The four drawings referred to in the Manchester Exhibition were exhibited by I know not whom, and there wrecked, as I wrote in the letter now reprinted in "Arrows of the Chase," by exposure at once to damp and sunlight. But the wrecks were still so lovely that I afterwards gave Messrs. Colnaghi 130 guineas for the vignette of Troy, the same firm £760 for the drawing of Egglestone, and Messrs. Vokins £500 for that of Langharne. The drawing which suffered most fatally was the Virginia Water, from which the rose colour in the sky literally disappeared; but the wonder was, under the treatment the drawings received at Manchester, that anything but soot stains on blank paper survived at all.

I wrote at that time, energetically, to prevent further bleaching of Turner drawings; and under Sir Charles Eastlake's authority, placed the National Gallery collection of Turner drawings in the cabinets, where they have remained safe to this day. I presented to Cambridge and Oxford the cabinets for the Turner drawings I gave them, and would have done the same for the Raphael drawings at Oxford the moment I entered on my first professorship; but the lovers of Raphael insisted on the continual exposure of the collection, and, to the best of my

knowledge, I received no help by advice for its protection from Mr. Robinson, who drew up its catalogue.

To whom, here bidding final requiem, I take Sir James Linton's leave to use the occasion of this present display of old English drawings for a few general words on the value and permanence of watercolour as a means of national instruction.

First in portraiture. All our popular taste has been depraved, and all our best feelings vulgarized, by the use of photography instead of miniatures, or watercolour sketch. I find also numbers of students losing their lives in vain efforts to paint in oil and get into the Academy, when they might be earning an honourable and happy livelihood by watercolour portraiture, if the public were taught to recognize its value.

Again, in the representation of natural phenomena, a watercolour sketch is,—I do not say the readiest,—it is the *only* way of rightly noting effects of light colour, aërial relation, and cloud form rapidly passing, and it is also the only method of giving truthful detail in landscape. Modern illustration by wood block, representing all effects of light as explosions, and all foliage as black and white, have half destroyed the ordinary observer's power of *seeing* nature, how much more of enjoying it!

Again, in the illustration of natural history; it has

long been recognized by men of science that water-colour laid by hand was necessary for all scientific publications of the highest class. But it has never been enough felt by them that the living beauty, whether of flowers or animals, could only be represented by accomplished artists, and that the science of the future should have, not only Bewick, but John Lewis in its service, and train its rustic Wm. Hunts to the painting of the kingfisher and butterfly.

Lastly, for cheerful and graceful room decoration in domestic life, there is nothing comparable to water-colour drawings. The useless and expensive decorations of the upholsterer are merely an expression of pride; and as for fresco and arabesque—no one ever heard of anybody's honestly enjoying them,—besides that they are an insult to the guest who can never hope to live in so fine a house. Oil pictures are very grand, but cumbrous, and often gloomy; while there is no parlour so small but it may be dignified—and no corner so dull but it may be lighted, by a pretty water-colour.

Of the five examples in the present exhibition, the good-natured reader may be not displeased to have the precedents. The little Prout, No. 163, was the first drawing we ever possessed at Herne Hill—copied by my cousin Mary, as related in "Præterita" for delight of my father on his birthday. It has been an exhaust-

less pleasure to us ever since—always in the rooms most lived in—never protected from their quiet light—and I know no change in it since I was ten years old.

The Lewis exhibited by Mr. Severn was bought by my father about 1840, and has been the pride of Herne Hill ever since. It was never protected from the light until very recently, and I recognize no enfeebling of any single hue or touch.

The Turner, No. 90, "Scene in Savoy," was Mr. Dillon's, exposed on his walls to ordinary daylight, and since, frankly shown on mine. It is a very early drawing, certainly not much later than 1812 or 1814, and I cannot conceive of it as ever more beautiful than now.

The Devonport and Salisbury were hung in the excellent light of Mr. Windus's drawing-room at Tottenham, and came from Tottenham to Denmark Hill, where before 1840,* though, like all the rest of our Turner drawings, protected by covers when no one was looking at them, they were always uncovered at breakfast time, and often, when we had visitors, during the day.

These two drawings contain passages of colour as delicate and beautiful as can be seen by the masters' hand. The sky of the Devonport I consider the

* The Devonport, No. 89, was engraved by T. Jeavons in 1830, and the Salisbury, No. 94, by W. Radclyffe in 1830.

loveliest in all my collection, and that of the Salisbury is unrivalled among those expressive of sunshine through rain. There is not a hue that I know of, lost, in either work : there is not one that could be deepened with advantage, and I see no reason why, with ordinary care, the drawings should not be as bright, when they are centuries old, as they are to-day, after their first half-century of proper use and protection.

JOHN RUSKIN.

Brantwood, June 19th, 1886.

LIGHT AND WATERCOLOURS.

CORRESPONDENCE IN THE "TIMES."

To the Editor of the "Times."

(*Appeared in the "Times," March* 11, 1886.)

Sir,—I observe that the authorities of the National Gallery are opposed to the opening of that institution in the evenings, on the ground that certain effects, deleterious to the pictures, would be likely to accrue from the crowds who would flock to the gallery at such times.

In this I think they are quite right; the dangers they have pointed out are real and cogent.

No one is more desirous than myself that our national collections should be made to the fullest extent accessible to the masses of the population in their few and scanty moments of opportunity, and the gist of this letter is to promote that cause.

The first and paramount duty, however, of trustees and directors is to preserve the treasures in their keeping, as completely as the nature of things will allow, intact and unimpaired, not only for the benefit and delectation of the present but future generations, let me add, not only of Englishmen, but of civilised mankind in general.

The responsibility is great, and it involves questions of much difficulty and complexity. I think, however, the time has come when the matter should be fully debated. At the present moment I desire to call attention to one or two points only. They are in the nature both of warning and suggestion.

Certain categories of our national art gatherings of great importance, and of a specially popular nature, moreover, stand in this predicament:—If the specimens are openly and continuously exhibited to the public in the daytime, in a very few years, by the very fact of such exposure alone, they will be practically ruined and worn out. The strong light of day, indeed, causes such works to fade and wane away daily and hourly even. I allude to modern watercolour drawings and certain classes of drawings by the so-called old masters.

At the South Kensington Museum an important collection of English watercolour drawings has been continuously exhibited in the full daylight for twenty or thirty years past, and I have no hesitation in saying that by the mere fact of such exposure all these drawings have been more or

less irrevocably injured, and that in many cases the specimens are now as it were but the pale ghosts of their former selves. These treasures, then, have sufficed for the delectation of one generation only, and we ourselves have practically used them up.

At the British Museum, on the other hand, there is a noble—perhaps unrivalled—collection of drawings by the ancient masters. These drawings happily have been carefully stowed away in portfolios, and sedulously kept from the light. Practically they have suffered no deterioration in our own time.

This mode of keeping them is safe and proper, but it has this great inconvenience, in that these treasures are invisible and remain practically unknown to the mass of mankind, and so long as they are kept in that way they must of necessity remain so.

Is there any alternative plan by which the evils pointed out in these respective instances can be remedied and the one paramount *raison d'être* of the collections—their full and free exhibition to the public—secured? I think there is. This is what I propose. Neither of these categories of works suffers in any appreciable degree by exposure to artificial light. If, indeed, the searching beams of the electric light, which for various reasons is the only artificial illuminant which should be allowed in museums and art galleries, were found to have any bleaching effect, it would in any case be infinitely less than that of the full glare of day. Exposure to it, however, would be for comparatively short periods only, and the works being covered up at all other times, the fading effects would be infinitesimal and might be practically disregarded.

Let, then, our national collections of drawings of all kinds, wherever they may be located, be exhibited to the public in the evenings and at no other time.

These things, moreover, would be put under glass, hermetically sealed, so to speak, so that no amount of deleterious effluvia could affect them.

In conclusion, while there are undoubtedly certain categories of works of art which it seems impossible, for valid reasons, to exhibit to the public in the evenings, there are, I think, others besides the two now pointed out which could, under proper arrangements and regulations, be quite as well made accessible then as in the daytime.

I am, Sir, your obedient servant,

10, York Place, Portman Square. J. C. ROBINSON.

March 10, 1886.

("*Times*," *March* 18.)

Sir,—I have read with interest not unmingled with surprise the letter of Mr. J. C. Robinson of the 11th inst., on the subject of the exhibition of national art treasures in the evening. It is not my intention to enter into a controversy with Mr. Robinson as to the advantages of the electric light over daylight, for the simple reason that the advantages of lighting by electricity as yet have not been proved. As I may claim to have had long practical experience in watercolour painting, and have had

also an intimate acquaintance with the works of the English watercolour school, including the examples at the South Kensington Museum, I must protest against the sweeping and misleading statements of Mr. J. C. Robinson as to their condition.

It is quite evident that Mr. J. C. Robinson's experience of watercolour art is more limited than his accepted knowledge in other branches of fine art.

After again carefully examining the works in watercolour at South Kensington, I think it is only fair to the public that they should be informed that his statements with regard to their condition are quite erroneous.

As statements on either side can be of no value without proof I take this opportunity of submitting some important facts which will prove that the drawings have not suffered from the cause Mr. Robinson states in his letter. The early drawings were, without exception, painted in monochrome and afterwards slightly tinted—such, for instance, as those by Cozens, Girtin, John Varley, and Turner in his early works. As the painters advanced in their work they discarded the monochrome method and painted with pure colour direct. Examples in both methods are numerous in South Kensington Museum, and any one who is thoroughly conversant with the works will at once admit that with the exception of being slightly lowered in tone, they are in other respects very little changed. Indeed, it is not too much to say, for instance, that the drawing of Warkworth, by Turner, and those by W. Havell, instead of having been bleached by the action of light, are absolutely richer and deeper in tone than when they were first painted. The more modern work, the drawings by Hunt, as, to wit, "The Basket of Fruit," "The Spray of May Blossom," and "The Doubtful Coin," are as brilliant as the day they were painted. This applies with equal truth to the "Nottingham," by De Wint, the "Windsor Castle" and "Windermere," by David Cox, and all the Cattermoles.

Mr. J. C. Robinson states "that at the South Kensington Museum an important collection of watercolour drawings has been continuously exhibited for twenty or thirty years past, and I have no hesitation in stating that by the mere fact of such exposure all these drawings have been more or less irrevocably injured, and that in many cases the specimens are now, as it were, but the pale ghosts of their former selves. These treasures then, have sufficed for the delectation of one generation only, and we ourselves have practically used them up." Mr. J. C. Robinson further states "that at the British Museum, on the other hand, there is a noble, perhaps unrivalled, collection of drawings by the ancient masters. These drawings, happily, have been carefully stowed away in portfolios and sedulously kept from the light. Practically they have suffered no deterioration in our own time."

Will it surprise Mr. Robinson to know that numberless drawings which have not "been carefully stowed away in portfolios and sedulously kept from the light," but to my personal knowledge have remained in their frames since they were painted, have practically suffered no "deterioration" whatever? As a proof of this perhaps Mr. Robinson

would take the trouble to pay a visit to the galleries of Messrs. Agnew, in Bond Street, and he will there see three important drawings by Barret, De Wint, and Cox, of larger size than any in the South Kensington Museum, which are in perfect condition and have remained in their frames for a much longer time than the "twenty or thirty years" meted out to them to become the "pale ghosts of their former selves." Numberless other works could be mentioned, by the deceased masters in water-colours, which hang in private collections in juxtaposition with works of living artists, and which by comparison do not suffer in brilliancy or richness of colour.

Mr. Robinson evidently falls into the common error of confusing the so-called fading of colour by the action of light with the chemical changes chiefly caused by the unfortunate use of injudicious colours, particularly of Indian red, which in the skies of some of the drawings of the masters has had a deleterious effect. Where this colour has not been injudiciously used the drawings remain unchanged.

My object in answering Mr. Robinson's letter is to combat the popular idea that watercolours fade by the action of ordinary daylight.

I beg to remain, Sir, yours obediently,
JAMES D. LINTON, President of the Royal Institute of Painters in Water Colours.

Ettrick House, Steeles Road, N.W.
March 13, 1886.

("*Times*," *March* 26.)

SIR,—As for thirty years I have been studying pigments and methods of painting from a scientific point of view, you may perhaps permit me to give in your columns a few of the results of my experience. It is with regret that I find myself unable to endorse the optimist opinions of Sir J. D. Linton as expressed in *The Times* of the 18th inst. The deterioration in colour and in the relative emphasis of tones in many of the water-colour drawings of the Ellison, W. Smith, Parsons, and Townshend collections I have watched for years. In my public lectures I have referred to individual works at South Kensington and elsewhere which have suffered serious change from the hostile influences of exposure. Even diffused daylight has wrought a good deal of damage, but direct sunshine is responsible for more; gas and faulty hygroscopic conditions of the air have also not been wholly blameless. It must not, however, be forgotten that many of the drawings in question had changed for the worse long before their exhibition in the Museum. Indigo has faded into gray, cochineal, carmine, and crimson lake have passed, or are passing, into brown. F. Danby's "On the Avon," two drawings by W. Daniell, the "Lion and Lioness" of S. Howitt, a flower and fruit piece by Anne F. Byrne, a river scene in Devonshire by J. J. Chalon, W. Delamotte's "View of Christ Church, Oxford," and the "Redgrave Hall" of John Buckler are a few among the many drawings at South Kensington which have greatly deteriorated from their pristine beauty. In these cases, as

well as in several examples of the work of later or better-known artists, I could specify, were space sufficient allowed me, some of the particular pigments which have faded or changed in hue. I cite, as examples, the large Cattermole, "The Diet of Spires," "The Snowdrift" of P. de Wint, and "The Valentine" and "Grapes, Melons, and Plums" of William Hunt. Independent trials, on paper of ascertained purity, of all the pigments in common use have helped me to my conclusions, and compel me to endorse much that has been advanced by Mr. J. C. Robinson as to the disastrous effects, on many watercolour drawings, of free exposure to daylight. But it is quite possible so to select and restrict the pigments of the water-colourist's palette as to secure every desired *nuance* and richness of hue, and yet to produce drawings which, with proper precautions, may be exhibited freely without material change in colour or keeping.

Two other matters demand a few words of comment. First, the very brilliant and white light of electric arc lamps is not without bleaching effect upon many organic pigments, including even the madder reds. Electric incandescent lamps do not, so far as I know, injure these madder colours. Secondly, Sir J. D. Linton is labouring under a mistake when he asserts that Indian red causes chemical changes in some other colours. Indian red, light red, and Venetian red are not only themselves permanent, but they are without action on other pigments. The hot patches in the clouds of old water-colours are due to the fading away of the indigo and of the other naturally evanescent organic pigments which once formed gray with the permanent mineral reds in question.

I am, Sir, yours faithfully,

Kew. A. H. CHURCH.

("*Times*," *March* 26.)

Sir,—Sir James Linton's letter raises a side issue in respect of the museums evening opening question, which I had no desire to go into at this moment, but it requires an answer and it is ready. One word in the first place of a personal nature. Sir James Linton assumes that I know but little of watercolour painting; in this the public will judge between us. May I be allowed to say, however, that I began my professional career, when a very young man, as a watercolour painter? This, alas! was in the days of Turner, David Cox, and De Wint, and the pigments, processes, and *modus operandi* in general of watercolour painting of that day, to which I apprehend but little of real improvement has been since added, were very well known to me.

It is, indeed, surprising, though I must say it is exactly what I expected, that watercolour painters should point blank deny the fact that their productions fade by exposure to the light of day. The fact, nevertheless, is certain and notorious, the proofs are everywhere in evidence, and the causes patent and capable of exact scientific demonstration. There are none so blind as those who will not see. If watercolour artists shut their eyes to notorious facts, which seem to tell against their art, it

is no reason why the public, who are also interested parties, should not be enlightened. I fear I must—though much against my will—go into this matter somewhat in detail.

The pigments used by painters at all times in the two principal methods of painting—*i.e.*, water and oilcolour painting, are of all degrees of relative permanence. It is, perhaps, doubtful if any pigment whatever is absolutely unchangeable under the influence of light. Some few, however, may, for all practical purposes, be deemed indelible, others are certainly of the most fleeting and evanescent nature, vanishing like a dream under certain ordinary, indeed, indispensable, conditions of their being. Unfortunately the more or less fugitive colours are not only by far the most numerous, but they are also the most brilliant and useful to the artist. If, indeed, the painter were restricted to the use of only those colours of absolute or great relative permanence, his palette would be revolutionised, and art would lose much of its glory. Let it be understood, then, that the absolute unchangeability of pictures is a thing to be desired but not attained. It is scarcely necessary to say that change is a fundamental law of this universe, and that man can but fight against it. I do not presume to explain the physical cause of the bleaching action of the sun's light on painters' pigments; this is a matter for scientists artists themselves should take up the question and enlist the services of their scientific brethren in a matter which is a grave and serious one to both the producers and purchasers of pictures. But as to the facts and the nature of the effects of the bleaching action I have for a long time been a close observer, and have much more to say than I can now bring forward in *The Times.*

Oil pictures, though, generally speaking, painted with precisely the same pigments, although liable to fade more or less under the influence of light, do so in a far less degree than watercolour drawings. The causes of this greater relative permanence are mainly two, both very significant in themselves, and bearing directly on the present controversy. In the first place the colours used in oil painting are employed in much greater volume than those in the other medium. The probability is that the greater resisting power of oilcolours results in a certain measure from this fact of their fuller volume of body, but a more direct and obvious cause is the fact that the pigments are enveloped, or "locked up" as it is technically termed, in a thick protecting medium of oil and varnish. Now, this protecting medium, if even at first quite transparent and colourless, does not remain so. Chemical change soon takes place, the oil undergoes a process of oxidation, and it acquires a more or less rich yellow or brown tone. This tone becomes deeper and more intense as time goes on; hence, mainly the notable difference in aspect between ancient and modern pictures. It is significant, again, that oil pictures become darker when kept from the light. It is also equally certain that they become lighter again, by a natural bleaching process in fact, if again exposed to full daylight. Now, this "atramentum" or dark-toned envelope is precisely of that hue which, as all photographers know, opposes the strongest resistance to the action of light—namely, yellow or brown. This ever-darkening veil, indeed, counteracts and neutralises the action of the light

and the fading of the locked-up colours is thereby prevented, or, at all events, greatly mitigated.

In watercolour painting, however, there is no such protection to the pigments. The pictures have here no countervailing medium; moreover, the pigments themselves are applied in far less thickness or body than in oil painting. They are, in fact, for the most part, mere washes or stains of impalpable tenuity. When Sir James Linton says that he knows instances of watercolour drawings which have actually gained in brilliancy* and depth of tone by age, I can only say that I believe him to be entirely mistaken, and that the fact is entirely impossible and contrary to nature. What, then, happens to watercolour drawings? Let it be borne in mind that they are painted with pigments of varying degrees of stability or impermanence as the case may be put, that their great enemy is light, worst of all direct sunlight; their friend and preserver darkness. Not only do watercolour drawings fade by exposure to light, but, worst of all, they fade irregularly and unequally. This is so obvious as scarcely to require demonstration. If all the colours employed in any given drawing were of exactly the same degree of impermanence the work, although it would gradually lose its force and brilliancy, would yet retain its relative tone and keeping as at first. Unluckily, however, this can scarcely happen to any but monochrome drawings—that is, to works executed in a single colour. The numerous pigments employed in fully-coloured watercolour drawings, as a matter of fact, change in the most uncertain and irregular manner, and the ultimate result is often an entire loss of coherence, harmony of effect, or even intelligible expression of fact in the work. Sir James Linton unconsciously supplies me with a striking instance in point. He alludes to certain drawings of early English masters, in which the pigment called Indian red has been largely employed. He assumes that the chemical action of this colour upon the others employed in the work has caused the extraordinary and striking results which the drawings in question display. In these cases, the skies and other portions of the drawings have become mere discordant patches of fiery red colour, entirely out of harmony with the rest of the works, and obviously quite different from the artist's original rendering. The cause, however, is not what Sir James Linton thinks it is, but an entirely different and simple one. Indian red is a very permanent and quite innocuous colour, and it has simply stood its ground without perceptible change. But originally this pigment was mingled with another colour, the well-known dark blue colour, indigo, which is in its nature as fugitive and impermanent as the Indian red is durable. What has happened? The compound tint was originally a fine sombre purple gray, but the blue has entirely evaporated and disappeared, and nothing but the raw crude red remains. Your readers have simply to take note that a similar process goes on in infinite degrees of complexity in every watercolour drawing exposed to the light, to fully understand the exact nature of the issue between Sir James Linton and myself. I have nothing whatever to modify or retract. I re-affirm in the strongest manner that the drawings

* This word I did not make use of, neither did I infer it.—J. D. Linton.

I have alluded to at South Kensington are day by day perishing from undue exposure to the light. Further, I say that every fully-coloured watercolour drawing, framed and exposed to the light, begins to fade and change, to die in fact, from the very moment that it is so exposed; that the only remedy is either to keep such drawings in the dark in portfolios, to exhibit them only by artificial light in the evenings, or else, in private houses, to keep them covered with curtains of some thick opaque material when they are not actually being examined.

It is unfortunate that this question was not raised a few weeks earlier, while the splendid series of Turner drawings was being exhibited at the Royal Academy. It would then have been easy to show in a striking and convincing manner the extraordinary and most lamentable changes which have taken place in these admirable productions, from the long-continued exposure which they have for the most part undergone. As it is, I recommend all possessors of engraved drawings of Turner to confront them with fine impressions of engravings made from them during Turner's lifetime. In many instances they would find that entire passages, and those often the most exquisite and subtle, of Turner's original work in the drawings have entirely vanished from the paper, and that their record now exists only in the correspondent transcripts in the engravings which have suffered no alteration.

I am, Sir, your obedient servant,

10, York Place, Portman Square. J. C. ROBINSON.

("*Times*," *April* 3.)

SIR,—In my reply to Mr. J. C. Robinson's letter of March 11, I stated that my only object in answering it was to prove to those interested in watercolour art that Mr. Robinson's statements were unfounded. As I am resolved not to be led away from the original subject of dispute, I feel it my duty to my brother artists in watercolours, and to collectors generally, to return to the charge, and I calmly ask those who have knowledge and experience of the subject to judge between us.

In the first place, I wish to express regret that Mr. Robinson should feel that I had so greatly undervalued his skill and experience as a watercolour painter, more especially as he practised his art, as he states, "alas, in the days of Turner, David Cox, and De Wint," the "pale ghosts" of whose drawings now so greatly trouble his mind. My object, however, is to dispel those "pale ghosts," and in their place to bring forward the substance and not the shadow of "their former selves."

Mr. Robinson's words are:

"At South Kensington Museum an important collection of English watercolour drawings has been continuously exhibited in the full daylight for 20 or 30 years past, and I have no hesitation in saying that, by the mere fact of such exposure, all these drawings have been more or less irrevocably injured, and that in many cases the specimens are now, as it were, but the pale ghosts of their former selves. These treasures, then

have sufficed for the delectation of one generation only, and we ourselves have practically used them up."

I have already clearly shown, to any one who will take the trouble to look, that a large majority of the drawings now at the South Kensington Museum have not only not been used up in one generation, but are, on the contrary, as brilliant and living as they ever were. The dates, too, of many of those drawings will also prove that they have lasted many years beyond the allotted span of time—viz., 20 or 30 years—which Mr. Robinson allows for them to become the "pale ghosts of their former selves."

I fearlessly repeat, moreover, that the earlier works have not faded, but, on the contrary, have deepened in tone; and I instance those by Girtin, Barret, De Wint, Havell, and others. That changes in some of them have taken place from exposure to damp, smoke, and direct sunlight, but chiefly from the use of Indian red, few people will question; but that those changes have taken place at the South Kensington Museum I calmly deny, for I have known the drawings since they were placed there. May not those which have changed by becoming "foxy" have been maltreated previously to their arrival at the Kensington Museum? Personally I have never known them in any other condition than they are now, and it may be that before long Mr. Robinson may persuade himself, and of course try to persuade the public, that the few drawings by Girtin and others so recently added to the collection have also become red and patched in consequence of their being at the Museum. To Mr. Robinson's grand charge, that 20 to 30 years' exposure in the full daylight is required to make drawings the "pale ghosts of their former selves," I would urge as proof against this assertion that the public should examine the collection of drawings now on exhibition at the galleries of the Royal Water Colour Society in Pall Mall, such, for example, as "Changing the Pasture," "The Skylark," and many smaller examples by David Cox, lent by Mr. Nettlefold, and judge whether, after exposure to the "full daylight" for more than 20 or 30 years, those works are the "pale ghosts of their former selves." Mr. Birket Foster, Mr. Moss, and others, have also contributed numbers of faultless drawings, especially by William Hunt, and the fruit pieces by that master are more brilliant than those recently painted by the late Mrs. Angell, which hang in juxtaposition to them. The Hunt figure subjects called the "Attack" and "Defeat," painted in 1834, are also in perfect condition, although they have been in existence beyond Mr. Robinson's prescribed time. This can fortunately be easily tested by comparison with Walker's "Harbour of Refuge," which is hanging close beside them.

I would also direct the attention of the public to the beautiful and brilliant condition of the Cotmans which were painted about 1825. Above all, I would ask the public to examine the beautifully preserved drawing by De Witte painted in 1669, and which to my knowledge has been hanging in the "full daylight" for fifty-two years. But before leaving the gallery I would request that visitors take note of the dates of the multitude of bright drawings, especially those which are still in their original frames.

Damp, smoke, direct sunlight, and, above all, the indiscreet use of Indian red, will of course seriously damage watercolour drawings, but collectors

can show numberless drawings which have been exposed to the "full daylight" for a much longer period than twenty or thirty years, and which are as fresh and brilliant as the works of the artists of to-day which are frequently to be seen hanging side by side with them.

There is a point in Mr. J. C. Robinson's letter of March 26 which demands attention—viz., the statement he makes in the following paragraph:

"I recommend all possessors of engraved drawings of Turner to confront them with fine impressions of engravings made from them during Turner's lifetime. In many instances they would find that entire passages, and those often the most exquisite and subtle, of Turner's original work in the drawings have entirely vanished from the paper, and that their record now exists only in the correspondent transcripts in the engravings which have suffered no alteration."

To all experts and collectors of Turner engravings, and to those who know Turner's artistic life, this statement, which Mr. Robinson advances as a proof of the fading of Turner's drawings, will be received with surprise. It is notorious that no artist gave his engravers so much trouble and perplexity as Turner, for he was constantly making alterations from dark to light and *vice versâ*, accompanied with copious marginal notes. I leave it to the public to judge whether the possessors of engraved drawings by Turner, unacquainted with these facts, would not from the above statement be misled as to the true state of the argument.

In conclusion, I feel that Mr. Church has quite mistaken my meaning when he states that I said "that Indian red caused chemical changes in some other colours." As I cannot scientifically explain why the presence of Indian red is seen so frequently in large red blushes of sky, and why the other colours, particularly indigo, part company with it, I would respectfully ask him for a scientific explanation. Mr. Church says "Indian red, light red, and Venetian red are not only themselves permanent, but they are without action on other pigments." How does it happen that the grays which are made by the mixture of Indian red and blues, especially indigo, almost invariably turn "rusty," and in many instances leave the Indian red master of the field? Perhaps Mr. Church would also explain scientifically how it is that the other reds he mentioned do not become dominant, but, on the contrary, as in these beautiful skies of the "Changing of Pasture," "The Skylark," and others, where indigo has been one of the ingredients, live in peace and harmony with their neighbours? That such is the truth after so many years' exposure to the "full daylight" is beyond dispute.

I beg to remain, yours faithfully,

JAMES D. LINTON.

Ettrick House, Steeles Road, N.W.

Sir,—I feel certain that Sir J. Linton is right and Mr. Robinson is wrong as regards the deterioration of modern watercolour drawings. It is not surprising that some of the earlier ones painted slightly (or tinted) with badly made colours on poor paper should have faded; but our mode

of painting underwent a great change more than thirty years ago, and so did our colours and our paper, which are now of a very superior kind.

Watercolour drawings, especially those of a large size, are much more solidly painted than in the early days of the art. Much of the work is done with the paper or prepared board lying in a horizontal position, so as to let the wet paint sink well into it. Everything is done with a view to secure permanence. Stronger and better brushes are used, even hogs'-hair brushes, with which the paint is rubbed into the paper to get "quality" and "tone." Formerly only light washes were made with the softest of brushes, and the paper was not even properly prepared by tight stretching, for fear of spoiling its surface by wetting.

Of course, all watercolour drawings which are exposed to view for any time, instead of being preserved in portfolios, must be glazed; but there is ample proof that when once placed in frames and under glass, watercolours remain unchanged quite as long as any oil pictures, and longer if the latter are unglazed. A watercolour drawing looks better under glass, but there are serious objections to the glazing of oils: (1) An oil picture has already a glazed surface, and the glass produces a second shiny surface, which prevents the picture from being properly seen; (2) the canvas must not touch the glass, and the space between is apt to get filled with fine dust which dims the glass. People often complain of oil pictures becoming darkened, and are surprised to find that dirty glass is the cause, and refuse to have glass put back over the picture.

Watercolours are less likely to undergo chemical changes than oils. The contents of old tubes or cakes which have become as hard as flint can be pounded in a mortar and are as fresh and bright as ever; whereas old tubes of oils are often found to be hopelessly deteriorated.

When moist watercolours were introduced the art took quite a new direction. With the old hard cakes, which needed frequent and irksome rubbing down, it was next to impossible to paint directly from Nature. Rapidity of execution is essential for outdoor studies, especially in a changeable—may I not also call it a picturesque—climate like ours.

There are many who think that the purity and freshness of nature may be more truthfully rendered by watercolours than by oils. Lightly framed drawings are peculiarly suitable to the style of houses we live in, and will last quite as long as the houses themselves, and longer than many of them.

Yours obediently,
WALTER SEVERN,
President of the Dudley Gallery Art Society.
March 28, 1886.

Sir,—I have read in *The Times* of yesterday a long letter from Mr. J. C Robinson, which contains the following passage:—"I say that every fully-coloured watercolour drawing, framed and exposed to the light, begins to fade and change—to die, in fact—from the very moment that it is so exposed; that the only remedy is either to keep such drawings in the dark

in portfolios, to exhibit them only by artificial light in the evenings, or else, in private houses, to keep them covered with curtains of some thick opaque material when they are not actually being examined."

Permit me to express a confident opinion that this sweeping allegation is absolutely inaccurate. I have in my possession a large number of framed and glazed watercolour drawings, which have been exposed to ordinary daylight for forty and even fifty years, and I am prepared to prove before any competent tribunal, that not one of these has suffered deterioration in any particular whatever. It is, of course, perfectly true that innumerable watercolour drawings and pictures have become the mere ghosts of their former selves; but in most cases, where proper precautions for preservation have been taken, I maintain that the evil results are due to the artists themselves and to the defective colours and pigments of which they have made use.

Mr. J. C. Robinson has, I know, an idea that oil pictures, in order to be effectually preserved, should be smothered under glass; but his views on this subject, as well as those set forth in his letter to *The Times*, cannot withstand the irresistible logic of fact.

If Messrs. Church and J. C. Robinson and any other critics will kindly favour me with a visit, I think I can persuade them that there are many exceptions to the arbitrary rules which Mr. Church has set forth, and that Sir J. D. Linton is not so greatly mistaken as your readers are led to suppose.

I have the honor to be, your obedient Servant,
GEORGE CAVENDISH BENTINCK.

3, Grafton Street.
March 28, 1886.

Sir,—A question as to the permanence of pigments used in art has arisen in your columns.

Mr. J. C. Robinson contends that failure comes unavoidably from the chemical action of light on completed work.

Sir James Linton—*per contra*—maintains that destruction of colour results from avoidable chemical combinations in the executive use of the pigments.

Being much interested in the question at issue, I write, not to join the controversy, but to ask how, on Mr. Robinson's theory of the fugitive nature of colour in pigments under daylight, we are to account for the fact of perfect stability in the polychromy which has endured externally on the temples of Egypt under scorching sunlight and other climatic influences for thousands of years?

I refer also for like illustration of fact against theory, to the abundant evidence of paintings—from Simone Memmi to Raphael—after centuries of exposure to dazzling light in sunny Italy.

I am, Sir, your obedient servant,
AN ARTIST.

March 30, 1886.

(*"Times," April* 14.)

SIR,—You are much to be thanked for your judicial close on the late controversy in your columns on the permanence of watercolour, but I wish it were the pride of the leading journal of Europe not to admit controversy into its pages at all, and to print on subjects admitting doubt only the statements which narrow inquiry.

The public may justly sympathize with Sir James Linton in the love of his art which beguiles him into the conviction of its immortality, and pardon Mr. Robinson the care for the future which provokes him into exaggeration of immediate loss.

But, on the one hand, the patronage of watercolours must not be flattered by the idea that they enrich in flavour by keeping, like old wine; nor, on the other, is the entirely sound and authoritative protest of the trustees of the National Gallery enforced in any wise by Mr. Robinson's fallacious alarm-cry respecting the contents of the gallery at Kensington.

The Kensington Water Colour Gallery is still one of the most delightful and instructive rooms in London; and the most delicate and precious drawing it contains, Turner's "Hornby Castle from Tatham Church," has sustained, during the last ten or twelve years, no greater harm than I might attribute my own instinct of, more to the failure of my old eyes than of Turner's colour.

I may be permitted also to advise Mr. Robinson, in passing, that neither Mr. Fawkes nor I sent, at the Academy's request, our chosen drawings to London that we might learn from Mr. Robinson which were the best, or which we had taken the most care of.

The drawing which was exclusively so fortunate to obtain Mr. Robinson's approbation (Llanthony) was, indeed, none of ours; and it certainly could not be faded, as there never had been any colour in it. I praised it highly for its gray effect, in the first volume of "Modern Painters"—bought it some thirty years ago, and parted with it afterwards because it possessed none of Turner's distinctive qualities, but was merely an effect of Copley Fielding's better executed.

But the general point on which the natural feeling of the public needs confirmation against troublesome gossip is the essential quality and value of a watercolour painting as a piece of polite art.

Pure old watercolour painting, on pure old paper, made of honest old rags.

There is no china painting, no glass painting, no tempera, no fresco, no oil, wax, varnish, or twenty-chimney-power-extract-of-everything painting which can compare with the quiet and tender virtue of watercolour in its proper use and place. There is nothing that obeys the artist's hand so exquisitely; nothing that records the subtlest pleasures of sight so perfectly. All the splendours of the prism and the jewel are vulgar and few compared to the subdued blending of infinite opalescence in finely inlaid watercolour; and the repose of light obtainable by its transparent tints and absolutely right forms, to be rendered by practised use of its opaque ones, are beyond rivalship, even by the most skilful methods in other media.

Properly taken care of—as a well educated man takes care of his books and furniture—a watercolour drawing is safe for centuries; out of direct

sunlight, it will show no failing on your room wall till you need it no more; and even though, in the ordinary sense of property, it may seem less valuable to your heir, is it for your heir that you buy your horses or lay out your garden? We may wisely spend our money for true pleasures that will last our time, or last even a very little part of it; and the highest price of a drawing which contains in it the continuous delight of years cannot be thought extravagant as compared to that we are willing to give for a melody that expires in an hour.

I am, Sir, your faithful servant,

JOHN RUSKIN.

Brantwood.
April 12, 1886.

("*Times*," *April* 14.)

SIR,—A clinical demonstration in the very presence of faded drawings and faded washes of watercolours, separate and mixed, is so conclusive and so much more useful than mere discussion, that I feel some reluctance in again trespassing on your space. Yet perhaps I may be permitted to answer very briefly in your columns some of the questions raised or reiterated in the letters which appeared in *The Times* of April 3. Let me premise that my object in entering the arena of discussion was by no means to discredit the exquisite art of watercolour painting, but rather to point out how the practical permanence of works executed according to this method may be secured. A restricted palette of pigments of ascertained stability—such a palette as many painters have now adopted—is the primary condition of success; pure paper, free from the bleaching materials and the noxious "antichlors" introduced of late years, is a second necessity; the third matter to be attended to is due seclusion from hostile chemical and physical agencies. Properly to develop these three points would not be possible in your columns, but I constantly endeavour to achieve this result by means of private correspondence and public lectures.

Turning once again to the contention of Sir J. D. Linton that I have mistaken his meaning as to the effect of using Indian red, I would ask him to look once more at his own words. He stated, in his letter of March 13, that Mr. Robinson had fallen "into the common error of confusing the so-called fading of colour by the action of light with the chemical changes chiefly caused by the unfortunate use of injudicious colours, particularly of Indian red." In his second letter Sir J. D. Linton asserts that I have quite mistaken his meaning when I stated that, in his opinion, "Indian red causes chemical changes in some other colours." It is obvious that, save in its greater brevity, there is no difference of meaning between my mode of expressing the view of Sir J. D. Linton, and his own. I repeat that indigo, alone or mingled with other pigments, fades by the action of light, leaving scarcely a gray "ghost" behind. After six years of exposure to sunlight in a south aspect a rich streak of this pigment had wholly disappeared; strong daylight, without direct sun-

beams, effects the same change, but of course requires a longer period. But some grays, compounded of other pigments, do not alter, because their constituents are individually, as well as collectively, unalterable. Such, for example, is the gray made by mixing cobalt blue, light red, and yellow ochre. Even when rose madder is substituted for light red, the change of hue which may occur does not take the direction of a foxy warmth, since the red element is the only one affected by exposure. To describe in detail the results of the action of air, moisture, and light upon other mixed grays would need a much longer letter than you, Sir, would care to insert.

When Mr. Walter Severn affirms that watercolours are less likely to undergo chemical changes than oilcolours he judiciously confines the assertion to cakes and tubes of pigments. But the discussion does not turn upon this point. We have to deal with washes and touches of colour distributed in films, often of extreme tenuity, upon and in a hygroscopic substance—namely, paper. Now it is this very moisture of the paper, varying from $\frac{1}{14}$ to $\frac{1}{10}$ of its total weight, which so greatly exhausts the liability of our alterable pigments to change on exposure. Secluded from air and light in solid cakes and opaque tubes, many alterable pigments retain their pristine beauty indefinitely. Bring them in thin layers under the triple influence of moisture, oxygen, and light, then chemical changes occur, resulting in fading or in alteration of hue. Oilcolours generally change less, mainly because the oils and resins mixed with them exclude, in great measure, both moisture and oxygen.

Your correspondent "An Artist" forgets that the pigments used in the ancient polychrome decorations to which he refers were, in almost every case, unalterable natural minerals; moreover, they were very few in number, none of them was derived from organic sources. But I cannot admit that the more numerous colours, including some of animal and vegetable origin, which were used in sunny Italy from the time of Simone Memmi to that of Raphael, have suffered no alteration. In later times we have still further added to our list of pigments, mainly by the aid of chemistry. Thus we have brought in fresh elements of weakness, although at the same time we have acquired several valuable permanent pigments, such, for instance, as aureolin and the various forms of green oxide of chromium.

I am, Sir, yours faithfully,

A. H. CHURCH.

Kew.
April 14, 1886.

("*Times*," *April* 14.)

Sir,—As you have opened your pages to a controversy respecting the durability of works of watercolour art, you will perhaps grant me space for a few remarks, the result of the experience of a good many years.

In the somewhat sweeping condemnation of the treatment to which the drawings in South Kensington have been subjected, I think that Mr. J. C. Robinson has not sufficiently discriminated between the different causes

that have been at work in bringing about the injury that has undoubtedly accrued in certain cases. I think I shall be supported by the high authority of Mr. Church in stating that the pigments in common use which suffer by exposure to light are few in number, but the injury resulting from impure air, humidity, and also from the juxtaposition of colours which act chemically upon each other is much more patent. If we eliminate indigo and gamboge, the number of pigments which suffer by exposure to a strong light is very small, and the conditions under which the drawings are exhibited at South Kensington in dry and well-ventilated rooms and protected by glass are such that we may watch with equanimity the very gradual change that the moderate light of our climate is likely to bring about.

The chemistry of pigments, but little studied at the end of the last and the beginning of the present century, has now for some time occupied the attention of scientific men, who, it is to be hoped, will confer upon water-colour artists the benefit of their special knowledge on this important subject. I am, Sir, your obedient servant,

FRANK DILLON.

The Burlington Fine Arts Club, 17, Savile Row, W.

("*Times*," *April* 14.)

SIR,—Mr. Robinson, in his letter in your paper of the 26th of March, 1886, alludes to the faded condition of many of the Turner drawings exhibited in the Winter Exhibition at Burlington House. It is true he does not mention by name the drawings sent by me, but your critic stated early in January that some of my drawings were much faded. Now, Sir, I venture to dispute this statement. The large drawings I sent are ten years earlier in date than the catalogue made them out to be, the two upright Swiss scenes being signed and dated 1804, and they are painted in the very low key of colour that Turner made use of at that early date. I believe only Prussian blue, raw sienna, and light red were used in the drawings, and though, of course, they have mellowed with time, there are those living who remember them when they were exhibited in Grosvenor Place in my grandfather's time, and they state they are practically unaltered The extreme delicacy of the details must lead anyone to this conclusion; but people are so accustomed to the brilliancy of Turner's later drawings, and perhaps your critic does not know that Turner ever painted in a low tone.

My pictures have been exposed on the walls at Farnley for more than sixty years, carefully preserved from the sun, but otherwise exposed to light.

Yours faithfully,

Farnley Hall, Otley. AYSCOUGH FAWKES.

("*Times*," *April* 20.)

SIR,—It would be unreasonable at this busy time to ask you for space sufficient to answer in detail all the points of objection to my former letters raised by your other correspondents. Professor Church, moreover, has, I think, supplied conclusive answers to most of them. There are, however, one or two matters which in justice to myself I think I ought to be allowed to notice.

In the first place, as regards the deterioration of the drawings at South Kensington from continued exposure to the light, I adhere in the fullest measure to my former statements. The drawings have, in fact, for the last twenty or thirty years had no proper protection from direct sunlight. Since this controversy commenced a high authority has indeed informed me that on one occasion he took the trouble to count the exact number of drawings on which the direct rays of the sun impinged at the moment of his visit. It was upwards of one hundred, all, in fact, which hung on one side of the room.

Turner collectors (I am, by the way, one myself) have mainly to thank me for rescuing from destruction the noblest series of that great artist's drawings he ever executed—the original bistre drawings for the "Liber Studiorum" prints. These immortal works were formerly hung for a series of years at South Kensington under the same evil conditions. At that time I was officially in charge of all the art collections of the museum, except the modern pictures and drawings. Day by day I watched with an aching heart the visible deterioration of the "Liber" drawings, and it was in consequence of repeated letters and warnings, and at last by actual demonstration of the mischief in progress in presence of the works themselves, that the late Sir Charles Eastlake, in whose care they were, finally consented to their removal.

I have certainly no pretension to teach Mr. Ruskin anything, but I object to unnecessary advice on his part. It was your own art critic, not myself, who alluded to the "Llanthony" and other faded drawings at the Academy Exhibition.

I have always understood that Mr. Ruskin keeps his Turner drawings secluded from the light, either in portfolios or in frames protected by curtains or otherwise; if it be not so he will correct me. If, however, he does so preserve them, I would merely ask him if he keeps them in the dark to protect them from "chemical change" or the fading action of daylight.

I am, Sir, your obedient servant,
J. C. ROBINSON.

("*Times*," *April* 28.)

SIR,—Had Mr. J. C. Robinson appeased his wrath by simply reprimanding the South Kensington officials for neglect of duty in preventing the sun shining on the watercolour drawings under their care, there would have been no controversy.

In his first letter, dated March 11, however, in speaking of water-colour drawings generally in our "national art gatherings," he says:—"If the specimens are openly and continuously exhibited to the public in the daytime, in a very few years, by the very fact of such exposure alone, they will be practically ruined and worn out. The strong light of day, indeed, causes such works to fade and wane away daily, and hourly even. I allude to modern watercolour drawings and certain classes of drawings by the so-called old masters." This is the central fire of the whole controversy, for it is a direct assertion, from one who assumes authority, that watercolour drawings are so evanescent that their safety can only be secured by being kept from exposure to ordinary daylight. An alarming announcement certainly, if true, but, fortunately for artists and lovers of watercolour art, a most fallacious one. Surely the testimony of even so many collectors as those who have already joined in the controversy ought to reassure the public against the effect of this false alarm, although Mr. Robinson, of course, in spite of such an array of proof against him, will no doubt still "adhere in the fullest measure to his former statements." He will, among other of his statements, adhere, doubtless, to the following (March 11):—"I have no hesitation in saying that by the mere fact of such exposure (full daylight) all the drawings at Kensington Museum have more or less been irrevocably injured;" and in his last letter, April 20, he says that during a visit of a "high authority" to the Museum it so happened that the direct rays of the sun impinged on 100 drawings which hung on one side of the room. If this be true those drawings which were so fortunate as to be out of the reach of Sol's rays on the walls which face the north-east and north-west must have had a pleasant time of it, and ought therefore to be still bright and cheerful.

If Mr. Robinson, however, will trouble himself to examine any wall of drawings, including, of course, the sunlit walls, he may even yet be surprised to find that sober, deep-toned, and what he may be pleased to call faded drawings, are hanging side by side with the bright and brilliant neighbours. In other words, the mass of drawings, say, on the walls facing the south, and which, according to Mr. Robinson's "high authority," had the direct rays of the sun impinging on them, instead of being like portions of a curtain exposed to the sun and faded only where the sunlight has reached them, are in the same happy condition as those on the unexposed walls.

Mr. Robinson, in his last letter, informs the public that Professor Church has "supplied conclusive answers" to most of the points of objection in his former letters. I can only say that Professor Church has not answered my inquiries; for instance, how it comes about that grays and other tones which are made partly with light red and Venetian red never turn rusty, whereas those made with Indian red, especially washes in skies, invariably do? If there be no chemical change I again respectfully ask Professor Church what is the cause? That such changes with Indian red do happen is known to all artists and collectors of experience.

In conclusion, re Turner's "Liber" drawings, as an artist and one of the public, I beg to thank Mr. J. C. Robinson for "rescuing from destruction the noblest series of that great artist's drawings," and I feel that all will

fully appreciate the feeling which he expresses that "day by day I watched with an aching heart the visible deterioration of the 'Liber' drawings," which, of course, was being effected by the custodians of the Kensington Museum. Mr. Robinson seems to feel this acutely, and therefore considers it his duty to keep a strict watch over them and chastize them if necessary.

Let us, however, be thankful that those peerless "Liber" monochromes are still preserved to us in spite of the "visible deterioration," and really in as lovely a state as when they were first painted, a consolation certainly to the aching heart of Mr. J. C. Robinson.

I ask, with great reluctance, for the satisfaction of the art-loving public, that you will again kindly allow me space in your columns to conclude my part of the watercolour controversy which was brought on by Mr. J. C. Robinson's daring attack on the South Kensington authorities. I have not, however, the faintest hope of making any impression on one who is even impervious to the reprimand and unanswerable statements of so great an authority as Professor Ruskin himself.

I beg to remain, yours faithfully,
JAMES D. LINTON.

Ettrick House, Steeles Road, N.W.
April 22, 1886.

("*Times*," *April* 28.)

Sir,—The controversy touching the effect of daylight on watercolour drawings, which has recently been raging in your columns, seems to me to have been carried either too far or not far enough. Mr. Robinson and Professor Church have succeeded in alarming the possessors of such drawings with regard to the durability of their treasures, and in placing an additional (and surely, at the present time, a superfluous) difficulty in the way of the sale of modern works at remunerative prices. Not only artists and dealers, but such authorities as Messrs. Christie could bear testimony to the disastrous effect of the scare which has been created. On the other hand, Sir J. D. Linton is not unnaturally regarded more as an advocate than a judge; Mr. Ruskin and other owners are in a somewhat similar position, and the authorities at South Kensington, against whom, in point of fact, Mr. Robinson's first letter was a direct attack, are compelled to silence by their official position. It seems to me that it would be highly advantageous if they were released from the restraint thus imposed upon them, and were permitted to state all the facts bearing upon the question which are within their knowledge. Although there can be no doubt that some watercolour drawings have undergone deterioration, I question whether this has occurred to anything like the extent supposed, in respect either of the number of the examples or of the degree of injury sustained. Unfortunately, we are so familiar with the bleaching effect of daylight on things in general that the pessimists in this particular matter do not appear to tax excessively the credulity of your readers, and very strong evidence is required in order to support a more favourable conclusion.

Superficial observers are apt, I fancy, to be misled by the circumstance that many of the watercolour drawings of an earlier period never possessed the depth and brilliancy of colour which are found in modern examples, and to forget that the manifest differences between old and new may be explicable on the ground that the former, even when painted, were "ghost-like" as compared with the latter. I possess a figure drawing in water-colour, done by a member of my own family about a century ago. It is very pale, and was probably painted with a thin wash, but its outlines and shading are perfectly distinct, and it has certainly not changed in the twenty-five years during which it has hung in my drawing-room. I have also two drawings by John Varley, dated 1842, which show no trace of fading. If the first-named drawing had been affected by light at all, it would surely before now have disappeared altogether. We most of us, I think, are acquainted with pictures by Hunt, David Cox, De Wint, and Barret, the colours of which are absolutely brilliant; and I chance to know that a considerable collection of such will be exhibited on Monday, May 2, by the kindness of Mr. Orrock, at 11, Chandos Street, Cavendish Square, on the occasion of the annual *conversazione* of the Medical Society of London. I do not doubt that the courteous honorary secretaries of the society would willingly give admission to any one interested in the matter.

I have, however, strayed far away from my original object, which was to suggest that the alarm excited by Mr. Robinson and Professor Church should either be dispelled or shown to be well founded. Why should not an appeal be made to the Science and Art Department for an authoritative report on the South Kensington collection, such report to include a description of the condition of the several works when acquired and before they were placed in the galleries, and of the amount and character of the changes, if any, which any of them had undergone while being exhibited? The present keeper of the art collections, Mr. George Wallis, has now had charge of them for many years, and his testimony on the matters of fact connected with each single picture would be in the highest degree valuable, and would far outweigh any number of vague statements about the effect of light or other agencies upon pictures generally. If my lords could be persuaded to listen to such an appeal, both artists and buyers might be content to remain for a time in a state of suspended judgment; but the question is of such importance to the welfare of English art in one of the most charming of its branches that it would probably be well if the department were gently stimulated by judicious questioning in Parliament.

I am, Sir, your obedient servant,

F. R. C. S.

("*Times*," *June* 11.)

Sir,—I beg to inform you that the Royal Institute of Painters in Water Colours will hold in their council room a small exhibition of works by deceased masters of the Watercolour school. They will be fine examples, and in an unexceptionable state of preservation, and will be a complete

answer to the statements contained in the correspondence between Mr. J. C. Robinson and myself in your paper. The exhibition will open about the end of this month. I should be obliged if you could kindly insert a notice in your valuable paper to this effect.

I beg to remain, yours faithfully,

JAMES D. LINTON.

Ettrick House, Steeles Road, Haverstock Hill, N.W.
June 10, 1886.

(" *Times*," *June* 12.)

SIR,—Let me offer a suggestion to Sir James Linton, in order that his answer to my statements should be fair and straightforward as well as "complete." It is now proposed to get together and exhibit certain early watercolour drawings which are in an unexceptionable state of preservation. Undoubtedly there are still extant rare specimens, which, owing to the unusually favourable conditions under which they have been kept, are still in very perfect order, but it is notorious that there are a vast number of other drawings which are woefully faded and dilapidated. Let me advise Sir James Linton, then, to obtain from Mr. Ruskin, or whoever may now possess them, and exhibit at the same time the four drawings by Turner, which that gentleman contributed to the Manchester Exhibition in 1857, and which, according to him, were utterly ruined and "reduced to mere wrecks of what they were," by exposure to the light during that "fatal year" only (see "Arrows of the Chase," 1880, section 4).

I do not suppose that Sir James Linton's simple assertion (for he never offers any proofs) would be likely to convince Mr. Ruskin or any body else that watercolour drawings do not fade, with such glaring instances to the contrary under their eyes.

As it is, I await this exhibition with great equanimity. Exceptions often prove the rule, and I shall be much surprised if the assemblage of the unusually well-preserved specimens now announced has any result other than an adverse one to the views of its promoters.

I am, Sir, your obedient servant,

J. C. ROBINSON.

No. 10, York Place, Portman Square.
June 11, 1886.

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